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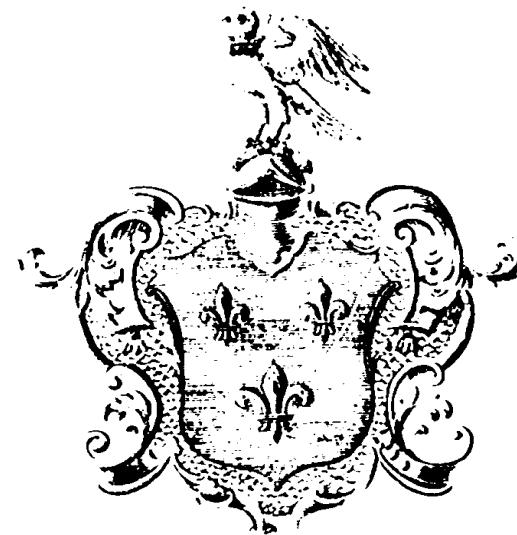
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# SCULPTURA:

OR THE

# HISTORY, and ART

O F

# CHALCOGRAPHY,

A N D

## Engraving in Copper.

W I T H

An ample enumeration of the most re-  
nowned Masters, and their Works.

To which is annexed  
new manner of Engraving, or *Mezzo Tinto*,  
communicated by his Highness *Prince Rupert*  
to the Author of this Treatise.



XXXI. EXOD. xxxv.

Impeli cum Spiritu Dei, Sapientia, & Intelligentia,  
& Scientia in omni Operc, &c.

L O N D O N ,  
Printed by J. C. for G. Beedle, and T. Collins, at the Middle-  
Temple Gate, and J. Crook in St. Pauls Church-yard. 1663;



TO THE  
HONOURABLE,  
AND  
LEARNED GENTLEMAN,  
ROBERT BOYLE Esq;

SIR,

**H**aving upon your reiterated instances (which are ever commands with me) prepared this Treatise concerning the History of Chalcography &c. I thought my self engag'd, to signify to the rest, that may possibly receive or Satisfaction, or Benefit from it, to whom they are obliged for the Publication of it. The truth is, as it respects the pains which I have taken, it bears not

the least proportion with my ambition of serving you ; but as you are pleased to judge it useful for the encouragement of the Gentlemen of our Nation, who sometimes please themselves with these innocent diversions ( Collections worthy of them for divers respects ) and, especially, that such as are addicted to the more Noble Mathematical Sciences, may draw, and engrave their Schemes with delight and assurance, I have been induc'd to think it more worthy your Patronage, and of my small Adventure, who profess to have nothing so much in my desires, and which I more avow the pursue of, than to employ the whole remainder of the life, which God shall assigne me, and that I can redeem from its impertinencies, in contributing to that great and august designe, which

your

your illustrious, and happy Genius do's prompt you to, of cultivating the Sciences, and advancing of useful knowledge, emancipated from the strong contentions, and little fruit of the former; Envy, and imposture of the latter Ages.

Sir, This is not in the least to flatter you, nor can I have other aime in it, then that by your great Example, I might excite such as ( like you ) have Parts and Faculties, to things that are glorious, and worthy of them. Your studies are so mature and universal, your travels so highly improv'd, and your Experience so well establish'd ; that, after I have celebrated the Conversation which results from all these perfections, it is from You alone, that I might describe the Character of an accomplish'd Genius, great, and worthy our Emulation.

lation. But though your modesty do's not permit me to run through all those Transcendencies ; yet, the World is sufficiently instrued by what you cannot conceal, that I say nothing of servile, and which will not abide the Test ; so as I have been often heard to exult in the felicity of this Conjunctione of ours, which ( since those prodigies of Virtue, the illustrious Ticho, Bacon, Gilbert, Harvey, Digby, Galileo, Peiresky, De Cartes, Gassendi, Bernier [ his Disciple now in Persia ] and the late incomparable Jacomo Maria Favi &c. ) has produc'd us nothing, which will support the comparison with you, when I shall pronounce you ( and as indeed your merits do challenge it ) the Phænix of this latter Age.

And now that I mention'd Signor Favi, I will not conceal with what

what extasie, and joy I lately found his memory ( which I have so much, and so often heard mention'd abroad, by such as had the happiness to know him intimately ) consecrated by the eloquent pen of Monsieur Sorbiere, in a discourse of his to Monsieur Vitre, concerning the utility of great Travel and Forreign Voyages ; because it approaches so neer to the Idea which I have propos'd, and may serve as an encouragement and example to the Gentlemen of our Nation, who, for the most part wander, and spend their time abroad, in the pursuite of those vain and lower pleasures, fruitless, and altogether intollerable. But Sir, I will crowd no more into this Epistle ( already too prolix ) which was only design'd to accompany this piece, and some other usefull, and more liberal diversions of

of this nature, which I cannot yet produce: But every thing has its time, and when I would redeem it to the best Advantage, it is by entertaining it with something that may best declare to all the World, how greatly I account the honour of being esteem'd

Sir, Your most humble,  
and Most obedient  
Servant  
J. EVELYN.

Sayes-Court  
5. April 1662.

An

An Account of Signor Giacomo Favi by Monsieur Sorbiere.

Giacomo Maria Favi of the House of the Marescotti of Boulonia, died above thirty five years of age, neer fifteen years since, in the City of Paris. It is a History worthy of Record, and that all the World should take notice of this incomparable Person, as that great Wit and polite Philosopher Monsieur Sorbiere do's describe him: For as much (sayes he) as it seems to be a very great reproch, that neither Prince, nor State have hitherto had the consideration, or the courage to undertake, what one particular person alone did resolve upon for the universal benefit, and good of the publick: For it was upon this designe, that he engaged himself

ex-

expressly, making the most exact observations, and collecting the *Crayons*, *Prints*, *Designes*, *Models* and faithful *Copies* of whatsoever could be encountered through the whole *Circle* of the *Arts* and *Sciences*; the *Laws*, and the *Customs* practised wherever he arrived. He had already acquired by study a thousand worthy and curious particulars; He *Design'd* excellently well, understood the *Mathematicks*; had penetrat'd into the most curious parts of *Medecine*, and was yet so far from the least *pedantry*; that he would (when so dispos'd) play the *Gallant* as handsomely as any man, and which he was indeed able to do, enjoying a plentiful Revenue of neer three thousand pounds sterling a year, which he ordered to be paid him by *Bills of Exchange*, wheresoever his

his Curiosity should invite him. But otherwise, truly his Equipage was very simple, and his train reduced to one only servant, which he was wont to take in every town where he made any stay. He had already visited *Italy*, *Germany*, *Poland*, *Switzerland*, *Denmark*, *Holland* and *England*, from whence he came into *France*, to go into *Spain*. Finally, he arrived at Paris in *Anno 1648*, with one *Bourdoni* a Sculptor, dwelling neer the *Thuyleries*, where he no sooner appear'd, but he was immediately found out, and known by all the *Virtuosi*, and as soon inform'd himself of all that were extraordinary, and conspicuous for all sorts of curiosities, whereof he carefully took notice; but especially he made an intimate acquaintance with one *Monsieur Petit*, a very rare and curi-

curious person, and indeed greatly resembling the *Genius* of this noble Gentleman, as being one, who for these fifty years past, discover'd a wonderful ardor for the *Sciences*, and a dilligence so indefatigable in the research of all estimable, and worthy Inventions, as that it is a thousand pitties ( and a thing not to be conceived indeed without infinite regrette ) that this *Age* of ours could never yet approch him. So laudable and worthy of praise, has his expenses been upon divers *Machines* and *Experiments*, beyond the forces of a Private Person; that had he but been supported ( as at first he was by the *French King*, and the great *Cardinal de Richlieu*, under whom he enjoyed divers honourable and handsome Employments ) he had perhaps, amongst all the

*Arts*

*Arts* through which he run, found out some *Abridgements* and *Perfections*, new, and altogether stupendious ; and as indeed, he has already done to admiration , so far at least, as his discretion, and his Affairs would give him leave.

But to returne to our new *Democritus*, *Signor Favi*; He had made provision of sundry huge *Volumes*, which were no other then the *Designes* of all sorts of *Instruments* and *Machines* that he had seen and perused ; besides a world more which he had sent away into *Italy*: For this curious person regled nothing, but went on collecting with a most insuperable dilligence, all that the *Mechanicks* had inventerd for *Agriculture*, *Architecture*, and the *Fabrick* of all sorts of *Works*, belonging to *Sports*, and to *Cloathes*, for

*Ie nre  
the Reader de-  
spise this  
confession,  
tisn't so  
great a  
person, for  
---inest  
fua gratia  
parvis.*

for Use and for Magnificence. There was nothing so small, and to appearance, trifling, which he did not cast his eyes upon, and which he had not some hand in, or improv'd, even to the least *minutiae*; whether it were a divice of some *Lispe*, the *Latch* of a door, a simple *Lock*, the *Cover* or *Patin* of a *Cup*, a *Dress*, &c. even to a very *Tooth-picker*: so as he shewed no less then two hundred *Toyes* for Children to play withall: fourty several wayes of Plowing the ground, a world of *Forges* and *Mills* for various uses. He visited all the excellent Workemen and Artisans, and took *Samples*, and *Patterns* of all their rare inventions, and something of their making. Then for *Receipts* and *Secrets*, he posseß'd an infinite number of all kinds the most rare and excellent;

some

some whereof he purchas'd at great prises, and others he procur'd by Exchange. He learned the Tongues wherever he came with extraordinary felicity, and sometimes would frequent the *Recreations*, and *Exercises* of the places where he sojourned, which he us'd to performe with a facility, and address so gentle, and natural, as if he had yet been but a very Youth: For by this means he found, that he gained the easier, and more free access into the best Companies, so extremely noble, distress'd and agreeable was his fashion and manner of conversation: And though in sundry Encounters, and Courts of Princes he had been frequently regal'd with very considerable presents; yet would he never receive any from great Persons; as *Chains of Gold*, and *Medailles, Diamonds* and *Jewels* that were offered him,

un-

unless happily, it were some Title  
of Honour and Prerogative ; as  
the permission to bear an Eagle, or  
a Fleur de lis in his Coat of Armes,  
or the like : And when he had  
thus exhausted a Kingdom, or a  
Place of all that was Curious, and  
made Acquaintance with all the  
Persons of merit in a State, he tra-  
vell'd presently into another ; so  
as there was hardly a Court to be  
found, where he had not finished  
his harvest in three or four months,  
till he arriv'd at Paris, where in-  
deed, he was infinitely surpriz'd,  
and busied among such an innume-  
table many of able, and curious  
Persons of all kinds. He had four  
Lodgings in several parts of Paris,  
that so he might be neer a retreat  
in whatsoever quarter he should  
happen to be in pursuite of Curiosi-  
ties ; for he us'd to go much on  
foot, and alone ; because he would

not

not be troubl'd, nor observ'd by  
impertinent Servants : But in fine,  
purposing from hence to travell  
shortly for China by means of the  
Portugal, he took so much pains  
about describing, and observing the  
magnificent preparations which  
were made for the Marriage of the  
Queen of Poland, that he fell sick of  
a Fever and dyed, to the universall  
regret and sorrow of all that had e-  
ver so much as heard of him. And  
no sooner d d this sad accident  
come to the ears of the King ; but  
he sent diligently to search out  
all his four Lodgings, to see, if  
by any means, ought of his Col-  
lection could be retriv'd ; but they  
were all immediately dispers'd and  
it was never found what became of  
them.

The Count Marescotti his Kins-  
man, then at Paris, recover'd on-  
ly

b

ly that single Volume, wherein was contained the Names, Armes, and Devises of the hands of all the Princes of Europe, whom he had had the honour to approch : But his intention was, as I have been credibly inform'd by one that did often converse with him (though Monsieur Sorbiere is silent of it) after he had traveld over all the World (for his designe was no leſſe ample) at Returne into his Native Country, to compile, and publish a Compleat Cy- cle and Hystory of Trades, with whatsoeuer else he should judge of Use and Benefit to mankind : But this had been a Charity, and a Bleſſing too great for the World, because it do's not depart from its Vices, and impertinencies, and cherish such Persons, and the Virtues which should render it worthy of them.

THE

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- Page 2. line 9. read *Paradigmatice*, 8. l. 7. *Euseb*, 19. l. 15. *Scarringifying*, 20. l. 11. *dux rūs*, 13 *ouysplau*, 32. l. 11. *wh*, 33. l. 7 ill Pictures, 35. l. 9. *Typography*, 50. l. 28. *Dallila*, 51. l. 1. *Læcoon*, 54. 28. *fore*, 64. l. 18. *stories*, 78. 21. r. those things of dele which, 82. 13. *Rob. Stapleton*, 117. l. *Cornices*, 119. *ult. ply*.

Note that in p. 99. l. 4. *Loggan* should have been placed among the Dutch Gravers: The rest are only litteral mistakes, as *Copp* for *Copy*, &c. which do not at all impeach the sense; and are therefore the more pardonable.

Authors, and Books which have  
been consulted for this  
Treatise.

Ælianuſ.	Hiratius.	Prudentiuſ.
Angeluſ Roccha.	Josephus.	Quintiliuſ.
Aquinas.	Junius F.	Rueuſ.
Aristoteles.	Juvenaliſ.	Sabinuſ.
S Augustinuſ.	Kerkerauſ.	Salmasius.
Auſoniuſ.	Læt.	Siealtiger Jos.
Baptiſta Alberti.	Lætus Pompon.	Semedo.
Biblia Sacra.	León Alber.i.	Senea.
Bibliander.	Libaviuſ.	Solinuſ.
Bosſe A.	Licetor.	Statius.
Canipariuſ.	Licetor Adam.	Suetoniuſ.
Cassianuſ.	Liviuſ.	Suidas.
Cel. Rhodoginuſ.	Lubiniuſ.	Tacitus.
Cedrenuſ.	Lucanus.	Tatianuſ.
Ciceruſ.	Luitprandiuſ.	Tertullianuſ.
Commeniuſ.	Maimonides.	Theocrituſ.
Crinituſ.	Manutiuſ.	Trallianuſ.
Curtiuſ.	Marolles.	Trismegiſtuſ.
Cyprianuſ.	Martialis.	Thucydiſes.
Diodoruſ.	Nazianzea Greg.	Vareniuſ.
Dromedēs.	O rigines.	Varro.
Donatelluſ.	Ovidiuſ.	Vassari.
Durer.	Pancirolla.	Varablus.
Eiphaniuſ.	Petroniuſ.	Vermander Car.
Eusebiuſ.	Philo.	Verulamius.
Gaffarell.	Philoſtratus.	Virgiliuſ.
Galenuſ.	Picus Mirand.	Vitruvius.
Goreau.	Pietro Sanio.	Vopiscus.
Guaricuſ Pompo.	Plato.	Vofius.
Greuter.	Plutarchuſ.	Woolſon.
Herodotuſ.	Du Pois.	Wormiuſ.
Hesioduſ.	Pollux Jul.	Sir H. Wattoe.

SCULPTURA,  
Or the  
HISTORY and ART.  
OF  
Chalcography.

BOOK I.

CHAP. I

Of Sculpture, how deriv'd, and distinguish'd,  
with the Styles, and Instruments belonging  
to it.

**T**hose who have most refined, and  
criticiz'd upon Technical notions,  
seem to distinguish what we com-  
monly name Sculpture into three several  
Arts; and, to attribute specifical differen-  
ces to them all: For there is, besides Scul-  
ptura,

## Sculptura, or

Lib. I.

L. 3. §. 21.

*ptura* (as it relates to *Chalcography*) *Scalptura* (so *Diomedes*) and *Cælatura*; both which, according to *Quintilian*, differ from the first *ratione materie*. For to make but a brief enumeration only: It was apply'd to several things; as to working in Wood, or Ivory, *Tomice*, the *Artists*, *Desectores*: in Clay, *Plastice*, *Plastæ*: in Plaster *Paradigmatice*, the Workmen *Gypsochi*. In Stone cutting *Colaptice*, the *Artists* *Lithoxoi*; and lastly, in Metals *Glyphice*; which again is Two-fold; for if Wax be us'd, *Agogice*; If the Figure be of Cast-work, *Chemice*; *Anaglyphice* when the Image was prominent, *Diaglyphice* when hollow, as in *Seales* and *Intaglia's*; *Encolaptice* when less deep, as in *plates* of *Brasse* for Lawes and Monumental Inscriptions; Then the *Toreutice*; and the *Encaustic* for a kind of *Enamel*; *Proplastice* forming the future work *ex creta*, or some such matter, as the *Prototypus* was of Wax for *Efformation*, and the *Modulus* of wood; not to omit the ancient *Diatretice*, which seems to have been a work upon *Chrystal*, and the *Calices Diatreti* (of which somewhere the Poet *Martial*) whether emboss'd or engraven, as now with the point of a *Diamond*, &c. for I can only name them briefly, the field would be

Cet. R.

dig. Anniq.

L. 3. l. 29.

c. 24.

## The History of Chalcography.

be too luxurious to discourse upon them severally, and as they rather concern the *Statuary Art*, *Fusile* and *plastic head*, which would serve better to adorn some designes of *Architecture*, or merit an expresse *Treatise*, then become the present, which does only touch the *Metalls*, and such other materials as had not the Figure finished through all its dimensions; though we might yet safely I think admit some of the Greek *Anaglyptic's*: *Argentum asperum & pustulatum*, and, as the Latines terme it, *Ebur pingue*: for so the Poer, *Expositumque alte pingue poposcit ebur*, <sup>Epest ad</sup> *Mocenium* &c. *Manutius* calls them *Dimidiæ eminentiæ*, and the *Italians* do well interpret by *Basso* and *Mezzo Relievo*; hence the Figure is said *stare*, or *extare*: for so *Mart. Stat Capier*, and *Juvenal*, *stantem extra pocula caprum*. As from the similitude, and perfection of the work, *Vivere*, *Spirare*, *calere*, it seemed to breath, and be living, as *Virgil* expresses it,

*Exudent alii spirantia mollius æra.*

And *Horace*, *Et unguis*  
*Exprimet, & molles imitabitur ære capillos.*  
*Ludit Acidalio sed non manus aspera nodo*  
*Candida non tacita respondet imagine Lygos.*

as *Martial*.

For in this manner they us'd to celebrate those rare pieces of Art, distinct from the

B 2 *Diaglyphice*

*Diaglyphice*, and *Encolaptic* more properly according with our purpose ; and which may happily be as well express'd by *Cælatura*, and from the signification made a derivative ἀπὸ τῆς οὐάτσεων to dig, or make incision. I think *Varro* may have *Scaptus* for *Cælatus* ; as *Cicero* *Scalptus*, and *Plinie*, *Scalpturatus* ; yet we rather follow them who derive *Scalpo*, *Sculpo*, from γλάφω and γλύφω ; because the best Origination is to preserve the foundation in the antienter Languages, if the mutation of Letters be warranted, as here in γράφω *Scribo*. The word in the Holy tongue קָרַב which imports an opening ( because the Plate, Stone or whatever else material they us'd *aperitur aliqua sua parte*, was somewhere opened when any thing is engraven upon it ) attests rather to the former *Etymon*, and signification, then to any other material affinity ; besides that 'tis also transferrable to those who carve with the cheezil, or work in *Bosse* with the *Puntion*, as our *Situaries*, *Goldsmiths* and *Repairers* do. In the *Glosse* we meet with *Cælum* τρέψθαι &c. which though some admit not, so freely in this sense ; yet *Martial*, speaking of Emboss'd Cups more then once calls them *Toreumata*.

*Miratus fueris cum prisca Toreumata multum.*

And

And why may not the *Tori*, *Brawn*, or *Collops* of fat be express'd by these raised Figures, and they *Toroſæ* plump, and ( as the French has it ) *en bon point*, as well as *Fusil* and *Fistile* ones ? Some round *Cheezil* or *Lathe* perhaps it was ; but we dare only conjecture : Others *Cælum a Cædo* which is to beat, strike, cut or dig ; but by what parallel authority of such a derivative we know not : *Varro* yet *e Cælo Heaven it self,* <sup>V arro l. 4  
de L. L.</sup> reaching its Original from the very stars. χοῖλος is another more consonant and harmonius with the antient קָלָנְגָה Kalangh, which imports to excavate and make hollow as it is frequently interpreted, particularly, <sup>Reg. 6. 32, 35.</sup> where, what the Vulgar Latine renders *Sculpsit* ; *Vatalius* makes *Cælavit*, and *Junius Incidit*, best of all corresponding with our purpose ; and so in the famous wrought shield which *Ulysses* purchased by his Eloquence, *Quintilian* applies the word, <sup>Lib. 2.c. 18</sup> *In Cælatura clipei Achillis*, & *lites sunt & actiones* : For so it seems to have been much used on their Harness ; *Livy* reports of two famous Armies so represented : Or as more allusive yet to our plate, where 'tis said, *Cælatura rumpit tenorem Laminaam*, if the question be not rather, whither these works, like the *Anceſta Vasa*, were not rais'd and emboss'd

Sculptura, or

boss'd, those expressions of *Plinie* so much favouring their Eminency, where he tells us, speaking of this very Art, *ita exaltit, ut sola jam vetustate censeatur usque adeo attritis celaturis, ne figura discerni possit*, time and age had so greatly defac'd them.

But, may this suffice for the Division, and Denomination of the *Art* in general; since the *Title* which we have made choice of, is Universally applicable: for so loquendi consuetudine in ordinary discourse *Sculptura*, and *Scalptura* import but one, and the same thing, as *Salmasius* has well noted on *Solinus*; and therefore those who wrought any of these hollow cut-works, were by some call'd *Cavatores*, and *Gravatores*, sayes that Learned Person, whence doubtless, our *Gravers* may have deriv'd their Appellation.

By this then it will not be difficult for any to define what the *Art* it self is; whether consider'd in the most general and comprehensive acceptation; or, as it concernes that of *Chalcography* chiefly, and such as have most Affinity with it; since (as well as the rest) it may be describ'd to be an *Art which takes away all that is superfluous of the Subject matter, reducing it to that Forme or Body, which was design'd in the I-*  
des

The History of Chalcography.

dea of the *Artist*. And this, as sufficient-  
ly Universal; unless in favour of the *Pla-*  
*stic* (which yet does not come under our  
Cognizance) we will rather receive the  
distinction which *Michael Angelo* was us'd  
to observe between them, That this last  
was made by *Apposition*, which is the quite  
contrary. But indeed, neither the *Paradig-  
matic*, *Agogic*, or any of the *Plastic*, can Ge-  
nuinely, and in Propriety of speech be call'd  
*Sculpture*, without a *Catachresis* and some Vi-  
olence; since, *nullum simile est id em*, whither  
applied to the *Matter*, or the *Tools*. And  
now we speak of *Instruments*, we shall find  
that there has been little less controversie  
amongst the *Grammarians*, touching them  
also, then concerning the very *Art* it self:  
As whither the *γλύφιον Style*, or *Scalprum*  
is to be call'd *Cælum*, *Cæles*, or *Cælies*; no-  
ted by the *Critics* from that Text in 19. Job.  
*Quis mihi det, ut exarentur in Libro Style*  
*ferreo, aut plumbi Lamina, vel Cælte scul-*  
*pantur in Silice?* (where by the way, 'tis  
observ'd, that this verse comprehends, and  
alludes to, almost all the sorts of ancient  
Writing and Engraving: *Books*, *Plates*,  
*Stone*, and *Stile*) and from an old Inscripti-  
on out of *Aldiu*, and *Greuter*, *Martial*, *Au-*  
*sonius*, and the Poet *Statius* use *Cœlum* fre-  
quently.

-----*Laboriferi vivant quæ marmora Cælo,  
Sylu 1.4. Praxitelis, &c.*-----

*Theocrit. Thucyd.* but we will be sparing. *γλυφίς, γλυφεῖον, γλύφα-*  
*νον* as *Junius*: Also *έγκολφεῖς, ὑπαγωγός, λαξθ-*  
*τήριον* as much as *σιδηρίον λιθερόν*; so is  
*γλαξίς* and *λεῖον* in *Pollux*. *Scalpram*, is *κοπθίς*  
*χυσῆς* with the same *Junius Graphium*; Lastly,  
*Stylus γράφεῖον, σύλφη, σμίλη*, in *Suidas*, *έγκευτεῖς* the same *Pollux*; call them  
*Point, Stile, Graver, Punction, Polisher*, or  
what else you please, we will contend no  
farther about it; For these *Instruments* (as  
despicable as they appear) have sometimes  
proved fatal and dangerous Weapons; as  
the blessed *Cassianus* found by sad experi-  
ence, whose cruel *Martyrdom* with these  
*Stiles* is gloriously celebrated by *Prudentius*,  
ποδοσεφάνων *Hymn. ix.* And thus was also  
*Erixion* slain, for his unnatural affection,  
by the enraged People, with other exam-  
ples to be produc'd out of *Seneca, Plutarch,*  
*Sueton*, and others: For, when upon sev-  
eral of those disorders, *σιδηροφορεῖν* (or  
the carrying about them any Weapons of  
Iron) was made Capital; they did mis-  
chief with these *Instruments*, till like Chil-  
drens knives, they were converted into  
*Bone*, which did only serve them to write  
with;

withall, and *Arare campum cereum*, to  
plough up their Superinduced *Tables*, and  
*Cerei Phigillares*; not much unlike to our  
Etching with points, and Needles on the  
Vernish, in Shape, and use resembling them,  
save where the obtuser end was made  
more deletive, apt to put out, and oblite-  
rate, when they would *Stylum vertere*, which  
our *Burnisher* (another Tool us'd by *Chal-*  
*cographers*) and *Polisher* performs. But  
to descend to the modern names both of the  
*Art and Instrument*: the French call it in parti-  
cular *Taille douce*, Sweet, or tender cut;  
whither wrought with the *Burin* (for so  
they term the Instrument which we the  
*Graver*) or, "ich Aqua Fortis. The *Itali-*  
*ans, Imagina, or stamp*, without Adjunct, and  
*Bolio*, which is doubtless the more antient  
and ancientable, as prompting the use both of  
the *Point, Needle, and Etching in A. Fortis*,  
by some so happily executed, as hardly to be  
discern'd from the *Bolio*, or *Graver* it self:  
But the main difference is this, That with  
the *Burine* one cuts the peice all at once  
out of the *plate*, immediately; whereas,  
with the *point, or stile*, we only cut the *Ver-*  
*nish, razing, and Scalping* as it were, the  
*Superficies of the Plate* a little, which af-  
terwards the *A. F.* corrodes and finishes:

A

A rare Invention, new, expeditious, and wholly unknown to the past Antiquity. *Burine* then from *Bolino*; and why not? yea doubtless, this from *BΣΜX* the Modern name of a *Seal*, and Instrument of making *Seals*. To this we might also add *DVN*, *Cheret*: And we find *Charasch*, and *Charath* of the same import with *χαραγμός* and *χαραγτής* in the *Greek*, as Mr. *Adam Littleton* has acutely observ'd in his *Complexion of Roots*: But least too much of this Stuffe should (as *Theocritus* on another occasion) stiles it, *γλυπτες πεσούσθιν* smell of the *Burine*; we will here make an end with hard names, the *Pedantrie* and various acceptions of the words; and in the Chapters following endeavour to investigate the *Original* of the *Art* it self, and discourse somewhat of the Progress it has made, to arrive at this perfection: For it is not to shew how diligently we have weeded the *Calepines*, and *Lexicons* (amongst all which there is none over fertill upon these Arts, or so well furnish'd as we could have wish'd) but the result of much diligent collection, produc'd out of sundry Authors to meet in this Chapter, for the ease, and instruction of such as may possibly encounter with difficulties in the Course of their reading such book

books as treat of the *Mechanical* or more *Liberal Subjects*; And, that there might be nothing of deficient as to our *Institution*, seeing it behov'd him that would deduce an History *ab origine*, to let nothing escape that was in the least or usefull, or instructive.

## CAP. II.

*Of the Original of sculpture in general.*

WE shall not with *Epigenes* in *Pliny*, L. 7.c. 6: depose that this Art had its being from Eternity; because it is not sense, and would contradict its invention; but, if that may passe which *St. Augustine* affirmes, that the *Protoplant* our Father *Adam*, or (as others) his good *Genius* the *Angel Raziel*, <sup>L. 18. de Cn. it. Dei. c. 38.</sup> were the first inventor of Letters, Sculpture may derive its Pedegree from the infancy of the World, and contend for its Pre-eminence with most of the Antiquities which it so much celebrates. For, that there went several books about (some whereof had been long since read in the *Primitive Church*) bearing his venerable Name; as that which *Epiphanius* and others cite,

ex

*ex libro Behn, de Pœnitentia Adæ, Adæ Revelatio, &c.* we have no reason to contradict: And Tho. Aquinas in his Treatise *De ente & essentia*, speaks of a Volume of Plants described by Adam; and there are Traditions of a whole *Natural History*, with several other works of this most Learned of all Men living, as *Suidas* doubts not to call him; nor do we think that his unhappy Fall did so much concern his rare and infus'd Habits, as not to leave him the most accomplish'd, and perfectly instructed in all those Arts, which were so highly necessary, and therefore thus early invented; though whither these Books of his were so miraculously found out, and preserv'd by the renowned *Trismegistus*, we leave to the more credulous: But that Letters, and consequently Sculpture, was long before the *Flood*, we make no scruple of: *Suidas*, whom but now we mention'd, is peremptory, ascribing (as was affirm'd) both Letters, and all the rest of the sciences to *Adam τὸν πατέρα εὐγενούσα* &c. We shall not add hereunto, what the *Rabbins* assert he compos'd of the precepts given him in *Paradise*, with the like trash; but pass from these conjectures to others of the *Antediluvian Patriarchs* mention'd

tion'd by *Josephus, Cedrenus* and some other Authors, concerning the Sculptures in stone, and Brick, erected at *Toppa*, containing (as some depose) the *Sideral, and Celestial Sciences*, proove against the two most devouring and subverting Elements, and lasting some thousands of years after the Universal *Cataclysm*. The *Ethiopians* are said at this day to glory much in possessing the Books of *Seth* and *Enoch*, as those who have lately written of the *Abyssines* relate. *Origen, St. Augustine, and Hierom* have likewise made honourable mention of them; and *Tertullian* plainly reproves those who (in his time) thought they could not be preserved; *Noah*, being himself one of the great Nephews of *Seth*; and the probability that these Antient Men of renown, would transmit to Posterity the glorious Actions and Achievements which they had perform'd; especially *Cham* (that is *Zoroaster*) a Spirit so Universally curious, and flourishing above an hundred years before this publick Calamity. But to apply this to the honour now of *Chalcography*, and justify our design; The Author of the *Scholarly History upon Genesis* speaks of this *Zoroaster* engraving the *Liberal Arts* on fourteen Columns, seven whereof he affirms

*Tertul. de  
habit.mu-  
tier.*

*Apud  
Cassia-  
num.*

to have been of Brasse, and the rest of Brick: The same is also reported by *Serenus*, where he adds *diversorum Metallorum Laminis*, together with some other *Inscriptions* thus preserved, and which the noble and learned Earl of *Mirandula* in a certain *Epistle* of his to *Marsilius Ficinus* boasts to have the possession of: His words are these, *Chaldaici hi Libri sunt, si Libri sunt, & non Thesauri: Audi inscriptiones: Patris Ezrae, Zoroastris, & Melchior Magorum oracula. In quibus, & illa quoque, quæ apud Guæcos mendosa, & multa circumferuntur, leguntur integra & absolute, &c.* The Books (saith *Picus*) if books it be lawful to call them, and not rather most inestimable Treasures, are all in the *Chaldaic* tongue: Observe their Titles: The Oracles of those famous *Magi*, *Ezra*, *Zoroaster* and *Melchior*; in which those particulars also which have been carried about by the *Greeks*, maim'd and miserably corrupted, are here to be read perfect and intire.

Concerning the Art of Sculpture immediately after the *Flood*, there are few we suppose make any considerable question, as that it might not be propagated by *Noah* to his posterity; though some there be, that indeed admit of none before *Moses*; but what then shall we think of that *Book of the Warrs*

of

of the Lord, which this sacred Author mentions *Num. 21*? nor to insist upon the 88. and 109. *Psalmes*, by many ascrib'd to some of the Patriarchs his Predecessours. The above mention'd *Mercurius Trismegistus*, three hundred years after the Flood, and long before *Moses*, engrav'd his secret, and Mysterious things in Stone, as himself reports; reforming what had been depraved by the wicked *Cham*; some in Letters, some in Figures and Enigmatical Characters; such happily, as were those contain'd in the magnificent, and stupendious *Obelisks* erected by *Misra* the first *Ægyptian Pharoah*, which being at least four hundred years before *Moses* (as the most indefatigable *Kirker* has computed) does greatly pre-  
*Obelis.  
Pham.  
phil.*  
fage their Antiquity to have been before that holy Prophet. But not to put too much stress upon superannuated Tradition, this we are sure is of Faith, and without controversy; That in *Moses* we have the *Tables of stone*, engraven by the Finger of GOD himself; where the commandment is express, even against the abuse of this very *Art*, as well as an instance of the Antiquity of Idolatry attesting that of Sculpture: **THOU SHALT NOT MAKE TO THY SELF ANY GRAVEN IMAGE.** But this which

*Exod. 20.*

is

is indeed the first writing that we have Scripture to vouch for, do's yet presuppose Engraving to have been of much greater Antiquity : What else were the Teraphim ? What the Penates of *Laban* stollen by *Rachel* ? The Idols of *Terah* ? or the Egyptian ? &c. But we forbear to expatiate, onely that which is by *Ben. Syrac* somewhere in *Ecclesiasticus* delivered, that the Original of Idolatry was from images to preserve the memory of the Dead ; as in processe of time by the Flatterers of great men it was turn'd to be an object of Adoration, plainly inferrs, *Graving* to have been Elder then Idolatry.

*Se Sap.c.  
14.*

*Exod. 31.* But now to recover its esteem again beyond all prejudice ( how ever by others abus'd as indeed many of the best things have been ) it was ( we know ) imputed for a spiritual talent in *Bezaleel* and *Aboliab*, who made *Intaglias* to adorn the High Priests *Pectoral*. And we have said how the Egyptians reverenced it, as seeming to have us'd it before *Letters* ; or rather their *Hieroglyphics* ( importing sacred Sculpture ) were those Elements by which they transmitted to posterity what they esteem'd most worthy of Record ; and not 't as some have imagin'd wrap'd up in those *Enigmatical Figures*

gures, the secrets of their Arts both Divine and Secular : For

*Nondum Flumineas Memphis contexere bibos* *Lucanus*  
*Noverat; & Saxis tantum volucrisque ferre que,*  
*Sculptaque servabant magicas animalia Linguis.* *lib. 3.*

whence *Tacitus* calls them *Antiquissima monumenta memorie humanae impressa Saxis*. Such as were also the *Horapollinis nota*, and all those other venerable Antiquities of this nature transported to *Rome* out of *Egypt*, in no less then two and forty prodigious *Oleifice*'s, of late interpreted by the industrious *Kirker* before cited. *Suidas* attributes the invention to the *Father of the faithful* ; others to *Ihest* or *Hermes*, some to *Cadmus* and the *Phoenicians*. *Billiander* will have Letters and Sculpture from *Adam* ; *Josephus* from *Henoch* ; *Philo* from *Abraham* ; *Eusebius* from *Moses* ; *Cyprian* from *Saturne*, where, by the way ; because 'tis said he did *Litteras imprimere*. *Peter Calaber* ( who much affects to call himself *Pomponius Latus* ) foolishly deduces, that even the *Typeographical Art* was known in the Age of this *Hero* ; but thence ( as we said ) it descended to the *Egyptians* by *Misraim*, and so was communicated to the *Persians*, *Medes* and *Affyrians*, *Vossius in  
Art Hist.* thence

thence to the Greeks, and finally, to the Romans from whom it was deriv'd to us, as Peter Crinitus in his 17th book *de Honestâ Disciplina*, out of a very antient MSS. *Bibliotheca Septimiana* seems to deduce, and thus summe them up together.

*Moyses primus Hebraicus exaravit Literas.  
Mente Phoenices Sagaci condiderunt Atticas.  
Quas Latini scriptitamus, edidit Nicostara.  
Abraham Syrus, & idem repperit Chaldaicas.  
I sis arte non minore, protulit Aegyptiacas.  
Gulfilapromisit Getarum, quas & idemus Literas.*

Now, should all this but relate to the several Characters only, it shall yet serve our purpose ; since whoever was the inventor of Letters, was also doubtless the Father of Sculpture, as is apparent, if not by the former columns erected by Seth ( one whereof *Angelus Roccha* in his *Bibliotheca Vaticana* presumes to have been of Brasse ) by several other instances ; the writing with Ink, in Paper or Parchment, being altogether a novelty in comparison to the more antient formes and materials such as were the *Slit-stones*, or *Slates* which succeeded the stately marbles, and preceeded the thinner leaves of Bark, and Tablets of Wood, which from the

Cer.

*German Bucher*, signifying the *Fagus* or Beech-tree, ( whose Fruit do's still with us retain the name of *Buch-mast* ) were called Books, to whatever voluble or folding matter applyed : For before the invention of Paper, they us'd the leaves of *Palmes*, as *Varro de Sibylla* : then the *Rinds of Trees* ; afterwards sheets of *Lead*, *Linnen*, *Wax*, and *Ivory*, as *Plinie* and *Vopiscus* tell us ; They writ in *Silk* amongst the *Perſians* and *Chineses* ; and lastly, were invented *Parchment* and *Paper*. But whether in all these, or whatever the Subj. Et were ( some few latter excepted ) it was still by *Insculping*, *Scarrifring*, and making a kind of *Incision* into it ; especially intending to confign to posterity their Lawes, divine and humane, *Roman*, *Aegyptian*, or *Hebrew* : For so of Old

Metam. I.

-----*verba minantia fixo  
Ære ligabantur.*

according to the Poet. Thus were the *Hieronicae* preserv'd in the Temple of *Olympian Jove*, and the *Roman Consuls* in the *Capitol* ; and as by those innumerable *Inscriptions* of irrefragable, and undenieble Antiquitie do's appear.

C 2

We

We have already computed how probable it is, that *Sculpture* was in use in *Egypt* somewhat before, or at least as soon as the Patriarch *Abra'am* set his foot there : But the less discerning *Greeks* who receiv'd it from the *Aegyptians*, could tell us of no writings of theirs extant before *Homer*, if we will give ear to *Josephus*, before that of *Iatian* (a learned *Affyrian*, and contemporary with *Justin Martyr*) where he affirms δι' ορθούς μόνον πρεσβύτερον· οὐδὲν, οὐ μανοῦς ἔτι ἢ τὸ τῷ αὐτῷ Συγγράφειν, λίθος, φιλέμηματος. Θαυμάσεις, ἀρχικώρος μηδετέρας, ορθοῖς, Δρυοδένες φυεῖς, Σιρύλλης, Επικλινᾶς τὸ κοντές, οὐκέτις τὸ Σπάστον ἀριστεῖται τὸ Ρεγονοντος τὸ τὰ Αργυρακατια συρρέαται·, Λοβέλας τε τὸ κειστίς ήται· Ιστίδος Δρυμάτωρς τε ήται· Ευμήλας τὸ κιτρέας, ηται· Ωρές τὸς αράς καὶ Ηροστράτος τὸ Πλιθύριος &c. Where we have no less then seventeen *Gracians* nam'd elder then *Homer*. There are also enumerated the names of twenty *Argive* Kings from *Inachus* to *Agamemnon*, which strongly infers the means of Recording by *Sculpture* and Writing to have been very ancient. For so we read that the Poems of *Hesiod* were engraven in Lead. Aristotle mentions *Daphne* a certain Devotressle of *Apollo*;

*Satir.*

*Salinus*, and *Diodorus* many others. But when, or whoever it were, thence (as we said) it travell'd into *Greece*, that Theater of the Arts, where it soon arriv'd to the supremest height of perfection, when being applied to the forming of Figures, it was celebrated by all the Witty men of those, and the succeeding Ages. *Homer* tells us of the engraving in the Shield of *Achilles*; *Hesiod* that of *Hercules*; not to mention the Sculptures upon the Charriot of the Sun, described by the Poet, because it is altogether fictitious, though extreamly ingenious, and whence happly they might have their *Vehicula Cœlata* mention'd by *Q. Curtius*. But whither now these antient and famous pieces were hollow, like those of our *Burine*, or the work of our *Cheezil* and repair'd Embossements, might seem a difficulty to resolve from the frequent interpretations we attributed to the *Verbe* in the former chapter; if what we have here attested concerning the Antiquity of Letters, and consequently of flat incisions, pronounce not for its preheminence, however this may appear to the more judicious. Add to it, that both *Plastica* (whatever others may fancy) unless we will ascend to the divine figuration of the first breathing Statue that was ever form'd

C 3

(and

## Sculptura, or

(and with *Pliny*, derive it to be before, and the Mother of Sculpture) and the *Anaglyptic Art*, (not produc'd in the World till about the time of *Betus*, and the beginning of *Gentilisme*) were not till long after the use of *Letters*, if *Enoch's Prophesy* were not preserved by unwritten tradition, and the former *Apocryphal Monuments* have other foundation then the Wit of the *Rabbins*, which we can by no means assent to in the generall. Besides, if we apply it to *Intaglia's in Stone, seals, and the like*, for having been almost coeuous with *Rings* (what was else the Sig-net which *Judah* left with his Daughter *Tamar*?) it questionless derives its Original before any *History* at present extant in the World, Divine or Humane, was committed to writing: Of which he who has a thirst to satisfie his Curiosity farther, may consult *Gorlaeus, or Fortun. Lictus de Annulis Antiquorum*; Where also concerning their Sculpture, first in *Iron*, then in *Gold*, other Metals and Stones; and of which might very much be added, both touching their dignity, signification, and how they came at length to be worne so universally. Something we might here likewise insert of their *Constellated Figures, or Talisman's*, long since engraven upon certain Instants and Periods of the Sun's ingressus

38. Gen.  
13.

## The History of Chalcography.

ingressus into such, and such particular signes of the *Zodiac*, treated of by *Francis Ruens the Physitian, Tralianus, and instar omnium*, by the learned *Gaffarel* at large; but we hasten to that which followes.

## CHAP. III.

*Of the Reputation and Progress of Sculpture amongst the Greeks, and Romans down to the middle-ages; with some pretensions to the Invention of Copper-cuts, and their Impressions,*

WE have now done with the Original, and will next endeavour to investigate what progress it has made amongst those glorious and universal *Monarchs*, when Sculpture and all other noble Arts were in their Ascendent and highest reputation; I mean the *Greeks* and the *Romans*; For to the first do's *Herodotus* appropriate the perfection of this art, not admitting it to have arriv'd at the latter till about the time of *Sparius Cassius*, when *Baptist Alberti* ascribes it to his country men the *Tuscans*.

Those who have well survei'd the Natural History of *Pliny* will easily commute for the

the Omission, if out of pure indulgence to their eyes only, we forbear the transcribing of at least three or four entire Chapters, industriously bauking those ample and luxurious Fields of *Statues*, as under the *Fusile* and *Plaistic* head ; because it suites not with our present design and institution : For to passe over the Figures in *Metal*, those of *Gyssim* and other materials ; The *Sculptores Marmoris* were so many, and the Greeks so extravagantly fond of their works, that at *Rhodes* alone, that small Island, were no lesse then 73000 *Signa* ; nor were there fewer at *Athens*, *Olympia*, *Delphi* and several other Cities, whereof whole Armies of them were transferr'd to *Rome*, after *Achaea* had been conquered by *L. Mummius*, at which period the *Greek* Arts began to Rife, and be in such reputation amongst them ; and This to so high an excessse, as *Pliny* records of his Age, that there were almost as many *Statues* as *Men*, by a kind of noble contention ( sayes Sr. *H. Wotton*) in point of fertilitie 'twixt *Art* and *Nature*, and Instaurat. which *He*, and my *Lord Bacon* improves to a Scient. politique, as well as altogether an expenceful magnificency. It shall then suffice that we be sparing in these Instances, and keep our selves to those workes and *Intaglia's* only,

Element.  
Archite  
Instaurat.

which

which do nearest approach our design ; of which sort may be esteem'd those ἀπογεγραφα τα mention'd by *Pliny*, in which Art that famous *Pyrgoteles* did so excell, as made *Alexander the great* ordain, that none should presume to carve his Effigies save him only ; to paint or cast him, besides *Apelles* and *Lysippus*,

*Edictum retuit, ne quis se, praeter Apellem,*

*Pingeret, aut alius Lysippo duceret aera*

*Fortis Alexandri vulcum simulantia.*-----

*Hor. P.  
p. 11. 2.*

Had *Queen Elizabeth* been thus circumspect, there had not been so many vile copies multiplyed from an ill Painting ; as being call'd in, and brought to *Essex-house*, did for several years, furnish the *Pastry-men* with Peels for the use of their Ovens.

Where  
my L.  
of L.  
after  
then li-  
ved.

We wish the same might please his Majestie, and that none save such as for their excellent talent had particular indulgence, might any more dare to represent his sacred person in painting, or Carving, then in his Coyne and Royal Signature : For it is seriously a reprochfull thing on'y, to behold how it is profan'd by the hand of so many vile, and wretched Bunglers ( they deserve not the name of Workmen ) as blush not daily to expose their own shame, in so precious and rever'd a Subject : And that the Heads of Kings

Kings and *Heros* should be permitted to hang for Signes, among *Cats*, and *Owles*, *Dogs* and *Affes*, at the pleasure of evry *Tavern* and *Tippling-house*, we have frequently stood in admiracion of: But so did not that of *Alexander* as we noted; nor would *Augustus* make himself cheaper, then that great Master of his time, *Dioscorides* pleas'd, whom he particularly chose to preserve, and derive his Divine Effigies to the after *Agcs*, and to the honour of his memory, by what he left in those *Signets*, and other Stones which he cut for that renown'd Emperour. Thus Sculpture began to be most eminent in Stones and Gemms, *Auro*, *Argento*, *Aere*, *Ferro*, *Ligno*, *Ebore*, *Marmore*, *Vitro*, &c. As this Author affirmes; where discoursing of the famous Works were left by the Masters of note upon record in his time, he seems to ascribe the Invention to one *Dipoenus*, and *Scyllis*: For we shall not here ascend so high as *Promotheus*, or speak much of *Ideocus*, *Eucirapus*, *Lysistratus*, *Demophilus*, *Dedalus*, *Leochares*, *Policarthus*, *Myrmecides*, and innumerable others: It would be tedious (as we said) to transcribe the names but of the Peices only, of all those renowned Men whom he there celebrates for their engravings on

Ai.

*Armour*, *Cups*, *Rings*, *Glass*, even to the very *Figulina Vasa cælata*, such as *Cotys* brake of purpose, least some other unexpected accident or mischance might put him into <sup>Plut. in Apotheg.</sup> passion, as *Plutarch* tells the Story: *Hydriae*, and water pots were thus wrought, and *Pliny* speaks of the Engraving even of *Bread*: 'Tis yet observable, that very few were found who took any pleasure to engrave in *Gold* (as we conceive) being too soft a Metall; but multitudes that wrought in *Silver*; especially, the famous *Mentor* of whose Work *Varro* affirmes he had a piece in his possession, which he infinitely valued; for, it seems, he had never finish'd above eight, which were most of them lost. Two more of his Cups had *L. Crassus* the *Orator*, priz'd at *C. HS.* *Confessus est tamen se nungam his uti, propter zerecundiam ausum*; so rich it seems, and magnificent they were, that even this great person professed he never durst make use of them out of pure modesty, and to avoid the censure of being thought too Luxurious: *Martial* describes another, where a *Lizard* was so lively represented, Men were afraid it would bite.

*Inserta Phiale Mentoris manu ducta*

*Lacerta vivit, & timetur argentum.*

Next to *Mentor*, was *Acragus*, *Boethus*, and

and *Mys*, whose Master-piece was expos'd at *Rhodes*; especially those glorious *Vasas*, and Goblets of the *Bacchanalia*, engraven by the foremention'd *Acratus*, and of *Bacchus*, *Chases*, and *Hunting*: Famous also were *Calamis*, *Antipaer*, and *Stratonicus*, who engraved the *Satyr Sleeping*, a stupendious piece of Art; Then there flourish'd *Tauriscus* of *Cizicum*, *Aristus*, *Eunicus* both of them *Milemens*: Likewise *Hecates*, and the renowned *Praxiteles* about the time of *Pompy*: *Posidonius* of *Ephesus*, and *Ledus* famous for representing of Battails, &c. To be brief (for their Works are endless) *Zopirus*, who engrav'd the Court of the *Areopagi* in a Cup, and the trial of *Orestes*: After him lived *Pytheus* and several others too long here to recite. Nor were all these Gravers in flat; but, as we said, in Relievo some of them, and more approaching to the Statuary; Besides such as were excellent Medallists from *Augustus*, *Caligula*, *Cladius*, *Nero*, *Galba*, &c. down to the Reigns of *Commodus*, and *Pertinax*; for from *Severus* it greatly decay'd, and the most tollerable engravings of the former, lasted but to *Nerva*, the best being those which were cut, and stamped in the time of *Caligula*, *Cladius*, and *Nero*, about which period Sculpture

were beginning to degenerate in Greece, it travell'd and came to Rome now opulent and victorious. But after these, and the former recorded by *Pliny*, there were not many who left either Name, or Work famous to Posterity: For, besides that the Monarchy was soon broken and disorder'd; the later Empp. became less Curious, Rich and Magnificent; so as even in the time of the Great Constantine it self, Arts began manifestly to degenerate: But, when afterwards the Goths and Saracens had broken in upon the Roman Empire, and made those horrid devastations, they were in a manner utterly lost; as the Reliques which they left in Statuary, Sculpture, Architecture, Letters, and all other good Arts do yet testify. It is true, that the ruder *Danes*, and *Norwegians* had in these times their *Runic* writings, or engraven Letters, as in their *Rimfloc* or *Primstaf*; some square or long piece of board, or Staff, having an almanac carved on it: So they engrav'd their Letters on Bones, either whole, or Slic'd, and bound up together, like our *Tallies*; also upon Jaw-bones of the greater Fishes, taken on their Coasts: And *Wormius in Fast. Dan. L. 1. chap. 18.* mentions Danish Hieroglyphics, on the Tombs of their old *Her*'s; Lions,

## Sculptura, or

Lyons, Bears, Horses, Dogs, Dragons, Snakes, &c. wrought on the hardest Rocks together with *Runic* Characters; so as these Nations seldom travell'd without their *Graf*, or *Græf-Sæx*, a kind of point or *stiletto*, with which they us'd to carve out Letters and other Figures upon occasion; but it was yet so rude, and their *Gusto* so deprav'd, that they demolish'd, and ruin'd all those goodly fabricks, and excellent Works, wherewer they became Masters, introducing their lame, and wretched manner, in all those Arts which they pretended to restore, even when now they became a little more civiliz'd by the conversation of the more polish'd and flourishing Countries: For it was not any general, and imaginary decay, which some have conceited to be diffus'd upon the universal face of Nature, that the succeeding periods did not emerge, or attain to the excellency of the former Ages, antient Masters, and renowned workes; but to the universal decay of noble, and heroic Genius's to encourage them. *Priscis enim temporibus* ( saies *Petronius*) *cum adhuc nuda placeret virtus, Vigebant Artes ingenuæ, summumque certamen inter homines erat, ne quid profuturum seculis diu lateret; Itaque omnium Herbarum successus Democritus expressit;* &c.

Satyr.

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*mulapidum Virgultorumque vis lateret, etatem inter experimenta consumpsit: Eudoxus quidem in cacumine excelsissimi montis consenuit, ut Astrorum Cœlique motus deprehenderet: C' Cirylippus ut ad inventionem sufficeret, ter Helleboro animum detersit: Verum, ut ad plastas convertar ( which comes nearest our instance) Lylippum statuæ unius lineamentis inherentem inopia extinxit; & Myron, qui pene hominum Animas, Ferrarumque Ære comprehenderat, non invenit heredem. At nos Vino, scotisque demersi, ne paratas quidem artes audiimus cognoscere, sed accusatores antiquitatis, Vitia tantum docemus & discimus, &c. He concludes; *N lito ergo mirari, si pictura deficit, cum omnibus Diis Hominibusque formosior rideatur massa Auri, quam quicquid Apelles, Phidiasve, Græculi delirantes fecerunt.**

And if thus even in the greatest height and perfection of the Sciences, the eloquent Satyrist could find just reason to deplore their decadence, and censure the vices of that age; what shall we say of ours, so miserably declining, and prodigiously degenerate? We want *Alexanders*, *Augustus's*, such as *Francis the I.* *Cosimo di Medice*, *Charles the V.* those Fathers, and *Mecenas's* of the arts, who by their liberality and affection

fection to *Virtue*, may stimulate, and provoke men to gallant exploits ; and that being thereby once at their ease from the penurie, and necessities which depress the noblest mindes, they might work for glory, and not for those trifling and illiberal rewards, which hardly would find them bread, should they employ but half that time upon their studies, which were requisite to bring their labours to the supremest perfection ; since according to that saying, & οὐ ταῦτα μεγάλων ἔργων γίνεται. *Nothing which is great can be done without leisure :* If a quarter of that which is thrown away upon *Cards*, *Dice*, *Dogs*, *Mistresses*, base and vicious *Gallantries*, and impertinent follies, were employ'd to the encouragement of arts, and promotion of science, how illustrious and magnificent would that age be ; how glorious and infinitely happy ? We complain of the times present, 'tis we that make them bad ; We admire the former, 'tis the effect of our Ignorance only ; and which is yet more criminal, in that we have had their examples to instruct, and have made them to reprochus : Pardon this indignation of Ours, O ye that love virtue and cultivate the sciences !

To returne to our Institution again : *Scul-*

*pt. m*

*pure* and *Chalcography* seem to have been of much antienter date in *China* then with us ; whereall their writings and printed Records were engraven either on *Copper plates* or cut in *Tablets of Wood*, of which some we possesse, and have seen more, representing (in all pictures) Landskips, Stories, and the like. *Josephus Scaliger* affirms that our first Letters in *Europe* were thus cut upon *Wood*, before they invented the *Typosæcos* ; instancing in a certain *Hologram B. Mariae*, which he sayes he had <sup>W<sup>n</sup> Chin</sup> <sub>part. 1.</sub> seen Printed upon *Parchment* a great while <sup>cap. 7</sup> since : But *Semedo* would make the World believe that the foremention'd *Chinezes* have been posses'd of this invention about sixteen hundred years, some others affirme 3700. However, that they were really Masters of it long before us, is universally agreed upon ; and is yet in such esteem amongst them, that the very *Artizan* who compounds the *Ink* for the *Presse*, is not accounted amongst the *Mechanic professors*, but is dignify'd with a liberal *Salary*, and particular *priviledges*. They also engrave upon *stone*, and imprint with it ; but with this difference in the working-off ; that the paper being black, the *Sculpture* remains white. More admirable is that which they at-

D

*test*

test was found in *Mexico*, and other places of the new world, where they Hieroglyphiz'd both their Thoughts, Histories and inventions to posterity, not much unlike to the *Egyptians*, though in less durable, and permanent matter: The same likewise *Jo. Laet* affirmes of the Sculpture among the *Acadiæ*, and those of *Nova Francia*; so natural ( it seems ) and useful was this art, even to the least civiliz'd amongst the *Heathens*: And there is indeed nothing at which we moreadmire, and deplore, then that this facile, and obvious invention; and which would have transmitted to us so many rare and admirable things, was never hit upon among the *Greeks* and inventive *Romans*, who engrav'd so many *Inscriptions* both in *Brasse* and *Marble*; impreffed and publish'd so many thousands of *medails*, and *coynes* as are in the hands and collections of the *Virtuosi*, and the bowels of the Earth, whereever their conquests extended themselves, or Eagles display'd their wings.

Chap;

## CHAP. IV.

*Of the invention and progresse of Chalcography in particular; together with an ample enumeration of the most renowned Masters, and their works.*

The Art of Engraving and working off, from Plates of Copper, which we call *Prints*, was not yet appearing, or born with us, till about the year 1490. which was near upon 50 years after *Topography* had been found out by *John Guittemberg*; or who ever that lucky person were ( for 'tis exceedingly controverterd ) that first produc'd the Invention. There is a collection of antient Offices adorned with several Sculptures ( if so we may terme those wretched Gravings in the infancy of this art ) where the Devil is but one great blot ( as indeed he is the Foulest of the Creation ) and the rest of the Figures Monochroms as ridiculous and extravagant; though still as the invention grew older, refining and improving upon it. One of the antientest Gravings which we have seen, to which any mark is appos'd hath M. 3. and

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M. C.

M. C. in one of the corners of the plates and it was long that they used the initial letters of their names, only, and sometimes but one ; as in those of *Lucas*. *Albert Durer* did frequently add the year of the Lord, and his own age from ten to fourteen, &c. performing such things as might shame most of the best Masters, for the true and steady design, the incomparable proportion, and stroake of his Graver : But *Israel*, *Martin Schon*, and the *Todesco* ( who is by some surnamed *The Master of the Candlestick*, because of the foulness of his Ink) were of the very first, as far as we can collect, who published any works of this kind under their names, wrought off by the Rolling-Presse, and whose slender attempt gave encouragement to those who have succeeded.

*George Vasari*, who has been exceedingly curious in this enquiry, attributes the first invention of this Art to one *Maso Finiguerra a Florentine*, about anno 1460, which exceeds our former computation by 30 years ; but then we are to consider by what progresse and degrees ; for it was first only in Silver, to fill with a certain *Encaustic* or black *Enamel*, which it seems gave him the first hint how to improve it in plates of brass, which

which having engraved, he did only sume, taking off the impression with a moist paper and a Rolling pin. This mean commencement was yet afterwards pursu'd by *Baccio Baldini* a Goldsmith, his Country man, whose works coming to the sight of *Andrea Mantegna* in *Rome*, invited that great Painter to give him some designes of his own for his encouragement ; and from thence it travell'd into *Flanders* to one *Martine of Antwerp*, whose works ( as we observ'd ) were usually countersign'd with M. the first whereof were the five wise and five foolish Virgins, and a Crucifix, which was so well cut, that *Gerardo a Florentine* Painter would needs copy it : After this he published his four *Evangelists*, our Saviour, and the twelve *Apostles*, a *Veronica*, *S. George*, *Christ before Pilate*, an *Assumption* of the *B. Virgin*, one of the rarest that ever he did ; besides that *St. Anthonies temptation*, which was so well performed, that *Michael Angelo* ( exceedingly ravished with it ) would needs wash it over with his own hands.

The next that appeared of note was the formerly mention'd and renowned *Albert Durer*, who flourished about the years 1503. and who had performed wonders both in

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Copper and Wood, had he once fortun'd upon the least notion of that excellent manner, which came afterwards to be in vogue, of giving things their natural distances, and agreeable sweetnesse, the defect of which Sir H. Wetton does worthily perstringe both in him, and some others. But to proceed, Albert being very young set forth our *Lady*, some designes of *Horses* after the life ; the *Prodigal*, *S. Sebastian* in little, a *Nymph* ravished by a *Monster* ; a *Woman on Horseback*, *Diana* chastising a *Nymph* who flies to a *Satyr* for protection, in which he discovered his admirable talent and skill in expressing Nudities : A Country man and Woman playing on Bagpipes, with Poultry, &c. about them. *Venus*, or the temptation of the *Stove* ; his two *St. Christopher*s, rare cuts. After that, he engraved several Stamps in Wood, proof whereof he gave in the decollation of *St. Jo. Bapt.* with *Herodias*, *Pope Sixtus*, *St. Stephen*, *Lazarus*, *S. George*, a *passion* in great, the last supper, *Christ's apprehension* in the Garden, descent into *Limbo*, and Resurrection, with eight more Prints of this subject, which are held to be spurious : All these he published anno 1510. The year following, he set forth the life of our

*Lady*

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*Lady* in twenty sheets rarely conducted. The *Apocalyps* in fifteen sheets, of which the Painters have made sufficient use ; *Christ bemoaning our sins* ; Then applying himself to grave in Copper again, he published his *Melancholia*, three different *Madonias*, with thirty pieces besides concerning the *passion*, and which being afterwards imitated by that rare Artist *Marco Antonio* (who had procur'd them at *Venice*) and published for Originals (so exactly it seems they were perform'd) did so inflame *Albert*, that he made a journey to *Venice* expressly to complain of the injury to the *Senate*, and obtain'd at last, that *M. Antonio* should no more be permitted to set his mark or *Plagia*, which was all she could procure of them. Another emulator of *Albert*s was *Lucas van Leyden*, whom at his returne into Germany he found had well neer overtaken him for the sweetnesse of his *Burine*, though something inferiour of design : Such were a *Christ* bearing the *Crosse*, and another of his *Crucifixion*, *Sampson*, *David* on a horse, the *Martyrdome* of *S. Peter*, *Saul*, and *David*, the slaughter of *Goliath*, the famous *Piper*, *Virgil's*, and some other heads, all which works did so inflame his Antagonist *Albert*, that in a laudable revenge,

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he publish'd his arm'd *Cavalier* or *Dream*, in which the brightness and lustre of the Armour and Horse is rarely conducted: Then in the year 1512 he set forth six other small stories of the *passion*, which *Lucas* also imitated, though hardly reach'd: Then a *S. George*, *Solomons Idolatry*; the *Baptisme* of our Lord, *Pyramus* and *Thisbie*, *Ahasuerus* and *Hester*, &c. These again incited *Albert* to publish that *Temperantia*, whom he elevates above the clouds, *S. Eustathius* and the Hart, a most incomparable cut; his Deaths head in a Scutcheon, and several German Coates full of rare Mantlings and invention. Also *S. Hierom*, a *Christ* and twelve *Apostles* in small: anno 1523; many heads, as that of *Erasmus*, *Cardinal Albert*, the Imperial Electors, and his own, with divers other.

*Lucas* again in emulation of these, set forth his *Joseph* and four *Evangelists*, the Angels appearing to *Abraham*; *Susanna*, *David* praying, *Mordecay* triumphing; *Lvt*, the Creation of *Adam* and *Eve*; the story of *Cain* and *Abel*, viz. anno 1529. But what procur'd him immortal glory was his great *Crucifix*; *Ecce Homo*, and Conversion of *St. Paul*; in which he exceeded himself both for the work and ordinance; the distances

distances being better conducted than *Albertis*, and indeed so well observ'd, as gave light even to some of the best Painters that succeeded him; so much are they oblig'd to this Art, and to this rare Workman: He graved also several *Madona's*, our blessed Saviour and *Apostles*; together with divers Saints, *Armes* and *Mantlings*, a *Mountebanc* and many more.

But to return now into *Italy* from whence we first sallied; in the time of *Raphael* *urbine* flourished the renouned *Marco Antonio*, who graved after those incomparable pieces of that famous Painter, to whom he was so dear, that the honour he has done him to posterity will appear, as long as that *School* of *Raphael* remains in the Popes Chamber at the *Vatican*, or any memorial of it lasts; though to speak truth, even of this rare Graver, the Pieces which he hath published seem to be more estimable yet for the choice and imitation, then for any other perfection of the *Burine*; as forming most of his figures and touches of too equal force, and by no means well observing the distances, according to the rules of Perspective, that tenderness, and as the *Italians* terme it, *Morbidezza*, in the *hatchings*, which is absolutely requisite to

to render a piece accomplish'd and without reproch.

We have recited above, what he Copied after *Albert Durer*; But being at Rome, and applying himself to *Raphael*, he cut that rare *Lucretia* of his, which he perform'd so much to satisfaction, that divers excellent painters desir'd him to Publish many of their Works: This produc'd *Urbines Judgment of Paris*, at which the City was so ravish'd, that they decreed the Golden apple to *Antonio*, before the fair *Goddesse*: Then he set forth the Slaughter of the *Innocents*, *Neptune*, the Rape of *Helena*, all of them of *Raphael's* designing: Also the Martyrdome of St. *Felix* in the boylng Oyl, which purchas'd him so much Fame and Credit; but this Excellent Painter would alwayes from that time forewards, have one of his Servans to attend only M. *Antonio's* Rolling-pres, and to work off his Plates, which then began to be marked with R. S. for *Raphael Sancio*, which was the name of *Urbine*, and with M. F. for *Marco Fecit*. Of these there is a *Venus* design'd by *Raphael*, *Abraham* and his Handmaid: After this he graved all those round designes painted in the *Vatican* by the same hand; Likewise the *Caliope*,

*Caliope*, *Providentia*, *Justitia*, the *Muses*, *Apollo*, *Parnassus*, the *Poets*; *Aneas* and *Archises*, the famous *Galatea* all of them after *Raphael*: Also the three *Theological Virtues*, and four *Moral*, *Pax*, *Christ*, and the Twelve: Several *Madonas*, St. *Hierome*, *Tobit*, St. *Jo. Baptist*, and divers other *Saints*; besides many prints after the *Cartoons* of *Raphael* which had been design'd to be wrought in *Tapestry* and *Arras*; as the story of St. *Peter*, *Paul*, *Stephen*, *John*, St. *Catharine*, and sundry heads to the life, &c. especially that incomparable one of *Pietro Aretino* the Poet: somethings likewise being sent by *Albert Durer* out of Germany to *Raphael*, were upon his recommendation, afterwards cut by M. *Antonio*, together with the *Innocents*, a *Cœnaculum*, and St. *Cecilia's* Martyrdome of *Raphael's* invention: Then he publish'd his twelve *Apostles* in little, and divers *Saints* for the help of painters, as St. *Hierome*, the naked *Woman*, and the *Lyon*, after *Raphael*, *Aurora*, and from the *Antique*, the three *Graces*.

*Marco di Ravenna* was one of *Antonio's* Schollars, who had also together with *Augustino Venetiano*, the honour to dignifie his gravings with *Raphael's Cypher*; though the latter

latter often us'd A. VI. his own iniia letters ; of both their cutting are a *Madona*, with a *Christus mortuus*, and in a large sheet the *B. Virgin* praying, and a *Nativity* in great also : The *Metamorphoses* of *Lycaon*, a *Perfumer*, *Alexander magnus*, and *Roxana*, a *Cæna Domini*, the *Annuntiation*, all design'd by *Raphael*, besides these were set forth two Stories of the Marriage of *Psyche*; and indeed there was hardly any thing which ever *Raphael* either painted or design'd, but what were graven by one, or both of these Workmen ; besides divers other things after *Julio Romano*, viz. all that he painted in *Raphael's Lodge*, or *Gallery* in the *Vatican* ; some whereof are signed with M. R. and others with A. V. to shew they had been imitated by others, as was the *Creation* ; the *Sacrifice of Cain and Abel*, *Noah*, *Abraham* ; the *Passage over the red sea* ; The *Promulgation of the Law* ; the fall of *Manna*, *David* and *Goliath*, which also *M. Antonio* had published before ; as likewise the *Temple of Solomon*, his *Judgment on the Harlots*, the *Queen of Saba's visit*, and many other Histories collected out of the *Old Testament*, all which were published before *Raphael's decease* : For after that, *Augustino* wrought

wrought with *Baccio Bandinelli*, a sculpter of *Florence*, who caus'd him to grave his *Antonius* and *Cleopatra*, very rare things, with divers other designs ; as the slaughter of the Innocents, divers Nudities, and Clad Figures ; not to omit those excellent and incomparable Drawings and Paintings of *Andrea del Sarto* after which he graved ; though in the *Christo mortuo* not altogether succeeding so well as had been wished.

But to come again to *Marco Antonio* ( because there is not a paper of his to be lost ) after *Raphael's death*, did *Julio Romano* publish some of his own designes in print : I say, after his Death ; for before, though he were an excellent painter ; yet durst he never take the boldnes upon him. Such were the *Duel of Horses*, a *Venus* which he had formerly painted : The *Penance of Mary Magdalen*, the four *Evangelists* and some *Bassi Relievi*, with many things that *Raphael* had design'd for the *Corridor* of the *Vatican*, and which were afterward retouched by *Tomaso Barlacchi* : VVe will not contaminate this discourse with those twenty vile designes of *Julio* cut by *M. Antonio*, and celebrated with the impure verses of *Peter Aretino*, by which he so dishonour'd this excellent Art, as

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as well as himself ; because it deserved a severer Animadversion and Chastisement then was inflicted upon him for it ; though to commute for this Extravagancy, he publish'd the Martyrdome of S. Laurence, in which he also reformed those designes of *Baccio Bandinelli* to the great reputation of the Art of *Chalcography*.

About the same time flourish'd *Giovanni Battista Mantuanus* Disciple of *Giulio Romano*, who publish'd a *Madona*, his armed *Mars* and *Venus*, the burning of *Troy*, an extraordinary piece ; his prints are usually sign'd I. B. M. Also his three Sheets of Battails ( cut by some other hand ) a Physician applying of Cupping Glasses to a VVoman ; *Christ's Journey into Egypt*, *Romulus* and *Rhemus*, the Stories of *Pluto*, *Jupiter* and *Neptune* ; the miseries of Imprisonment, Interview of the Armies of *Scipio* and *Hanibal* ; *St. John Baptist's Nativity*, cut by *Sebastiano de Reggio*, all, after *Julio Romano*.

*Giorgio Mantuanus* set forth the *Facciata* of the Popes Chappel, *M. Angelos Judgement*, *St. Peters Martyrdome*, the *Conversion of St. Paul*, &c. And some plates were sent abroad about the year 1530. eaten with *Aqua Fortis* after *Parmesano* ;

For,

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For, as ab ære, deuentum ad Tabulas ceratas in writing, the use of the *Palimpsestus*, *Ta-*  
ke books, *Plumbæ lamellæ* and the like ; so hapned it also in this Art of *Chalcogra-*  
*phy*; and Etching with Corrosive waters began by some to be attempted with laudable success, as in this Recital we shall frequently have occasion to remember : But, whither those *Symeters* and *Blades* brought us from *Damascus*, and out of *Sy-*  
*ria*, and wrought with these strong wa-

ters, might give any light to this expedi-

tious and usefull invention, we are not yet inform'd ; and the effect was suffi-

ciently obvious, after that of the *Burine* had been well considered.

*Vago de Carpi* did things in stamp, which appear'd as tender as any Drawings, and in a new way of *Charo Scuro*, or *Mezzo Tinto* by the help of two plates, exactly con-  
ter-calked, one serving for the shadow ; the other for the heightning ; and of this he publish'd a *Sibylla* after *Raphael*, which succeeded so rarely well, that he improv'd the curiosity to three Colours ; as his *Aeneas* and *Anchises*, descent from the Cross, story of *Symon Magus*, a *David* af-  
ter the same *Urbini*, and a *Venus* do testifie : This occasioned many others to imitate him, as in particular,

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Baldassare Peruzzi ( who graved the *Hercules*, *Parnassus*, the *Muses*) and Francisco Parmegiano, who having set out *Diogenes* in this guise, a very rare print, instructed Antonio di Trento in the Art, who published his *Peter* and *Paul* in *Chiaroscuro*, the *Tyburtine Sybill* and a *Madona*; but none was there who exceeded those of Beccafumi; especially, his two *Apostles* in wood, and the *Alchimist* in *Aqua Fortis*.

Fran. Parmegiano ( whom we already mention'd ) may be esteemed for one of the first that brought the use of *A. Fortis* into reputation; so tender and gracefull were some of his *Etchings*, as appears in that rare *Descent of the Cross*, *Nativity* and several other pieces.

Baptista Vicentino, and Del Moro set forth many curious Landships,

Girolamo Cocu the Liberal Sciences, &c.

Giovanni del Cavaglio cut many things after Rosso Fiorentino, as the *Metamorphosis of Saturn* into a Horse, the Rape of *Persephone*, *Antoninus* and the *Swan*; some of the *Herculean Labours*; a book of the Gods and their transformations, wherof part are after *Perino del Vaga*; also the Rape of the *Sabines*, an incomparable print,

had it been perfect; but the City of Rome hapning at that time to be in some disorder, the plates were lost: He graved likewise for Parmegiano the Espousals of our Lady, and a rare *Nativity* after Titian; not to conceal his admirable talent in cutting of *Onixes*, *Christals*, and other estimable stones.

Enea Vico de Parma engraved the Rape of *Helena* after old Rosso, a *Vulcan* with some *Cupids* about him: *Leda* after Mich. Angelo: The *Annunciation* design'd by Titian; the Story of *Judith*, the Portrait of *Cosimo di Medices*, &c. Also the contest 'twixt *Cupid* and *Apollo* before the Gods; the *Conversion of St. Paul* in great, a very rare stamp: The head of *Jovanni de Medici*, *Charles the V.* and some rare *Medals* which are extant in the hands of the Curious: He also publish'd *St. George*; several *habits* of *Countries*; The *Stemmatas* or *Trees* of the *Emperours* and divers other Famous Pedegrees.

Lamberto Suave set forth 13 prints of *Christ* and his Disciples far better graved than design'd, also the *Resurrection of Lazarus*, and a *St. Paul*, which are skilfully, and very laudably handled.

Gio. Battista de Cavagliari has cut the de-

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scent from the Cross, a *Madona* and many others.

*Antonio Lanserri*, and *Tomaso Barlacchi* graved divers things after *Michael Angelo*, and procured so many as were almost numberlesse: But what they publish'd of better use were divers *Grotescos*, *Antiquities* and peices serving to *Architecture*, taken out of the old buildings and Ruines yet extant, which afterwards *Sebastiam Serli*. refining upon, compos'd the better part of that excellent book of his: And of this nature are the things publish'd by *Antonio Lattaco*, and *Barozzo da Vignola*.

The Famous *Titian* himself left some rare things graven with his own hand in wood, besides his *Pharo* in the great *Cartoons*, divers Landskips, a *Nativity*, *St. Hierom*, *S. Francis*; and in Copper a *Tantalus*, *Adonis*, also in Box the *Triumph of Faith*, *Patriarchs*, *Sybills*, *Innocents*, *Apostles*, *Martyrs*, with our *Saviour* borne up in a Chariot by the four *Evangelists*, *Doctors*, and *Confessors*; Also the *B. Virgin*, a *St. Anna*, which he first painted in *charo oscuro* on the Sepulcher of *Luigi Trivisano* in *St. Giovanni e paola* at *Venice*; *Samson* and *Daillia*, some Shepheards and Animals; Three *Bertuccie* sitting, and encompassed with

with Serpents like the *Laocon*; not to mention what were published by *Giulio Buonfoni*, and those which were cut after *Raphael*, *Giulio Romano*, *Parmegiano* and several others.

*Baptista Franco* a Venetian Painter, has shewed both his dexterity in the *Graver*, and *Aqua Fortis* also; by the *Nativity*, *Adoration of the Magi*, *Predication of St. Peter*, Some *Acts of the Apostles*, Histories of the Old Testament after several excellent Masters:

*Renato* did divers rare things after *Rosso*, as in that of *Francis the First* his passing to the Temple of *Jupiter*; The Salutation of the *B. Virgin*, and a daunce of ten women, with several others.

*Luca Penni* published his two *Satyrs* whipping of *Bacchus*; a *Leda*, *Susanna* and some things after *Primaticcio*: also the *Judgement of Paris*, *Isaac upon the Altar*; a *Christ*, a *Madona Espousing of S. Catharine*; the *Metamorphosis of Calista*, *Concilium Deorum*, *Penelope* and some others in Wood. Who does not with admiration and even exasie behold the works of *Francesco Marcolini*? Especially, his *Garden of thoughts*; *Fate*, *Envie*, *Calamity*, *Fear*, *Praise*, so incomparably cut in Wood.

Nor lesse Worthy of Commendation are the Gravings of *Gabrielle Giolito*, in the *Orlando* of *Ariosto*; as also those eleven pieces of *Anatomie* made for *Andrea Vesalius* design'd by *Calcare* the *Flemming*, an Excellent Painter, and which were afterwards engraven in Copper by *Valverde* in little.

*Christophero Coriolano* graved the heads in *Vasari's* lives of the Painters, being after the designes of the same *Vasari*; they are in wood, and rarely done.

*Antonio Salamanca* did put forth some very good things.

*Andrea Mantegna* that admirable Painter, engraved his Triumphs of *Cæsar* with great Art; as likewise *Bacchanalias*, and sea-Gods, a *Christ* taken from the Cross, his Burial, and Resurrection; which being done both in Brass and Wood, were conducted with that skill, as for the softeness and tenderness of the lights, they appeared as if they had been Painted in Miniature.

Nor may we here omit to celebrate for the glory of the Sex, *Propertia de Rossi* a Florentine Sculptress; who having cut stupendious things in Marble, put forth also some rare things in *Stampi* to be encoun-

ued amongst the Collections of the Curious.

And about this age, or a little after, flourished *Martin Ruota*, famous for his Judgement after *Michael Angelo* in a small volume, much to be preferred to that which is commonly sold at *Rome* in so many sheets; likewise his *St. Anthony* and divers more. *Jacomo Palma* has (besides his excellenc book of Drawing) set forth many rare pieces, very much esteem'd.

*Andrea Mantuan* graved both in Wood and Copper; of his were the Triumph of our Saviour after *Titian*, and some things in *Chiaro oscuro* after *Gio : di Bologna* and *Domenico Beccafumi*, whom but now we mentioned; also the *Roman* Triumphs in imitation of *Mantegna*, a *Christus mortuus* after *Alexand. Casolini*, &c.

Finally, towards the end of this Century, appeared *Augustino*, and *Annibal Carracci* most rare Painters and exquisite Engravers; for indeed when these to Arts go together, then it is, and then only, that we may expect to see the utmost efforts and excellency of the *Bolino*: amongst the famous pieces communicated to us by these Masters, we may esteem the *Monelli*, *Aeneas* of *Barrochio's* invention, and *S. Hierom.*

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After Tintoret the large and famous Crucifix of three sheets in S. Rocco's school which so ravished the Painter: *Mercury* and the *Graces*, *Sapientia*, *Pax*, *Abundantia* chasing *Mars* away; The *Ecce homo* of Correggio, *S. Francis* of Cavalier Vanni: a *Venus* in little with a *Satyr*, and some other nudities with something a too luxurious Graver: *S. Giustina's Martyrdom* of *Paulo Veronezes*, *S. Catherine*, and that renown'd *S. Hierom* of Correggio; Also in *Aqua fortis* his brother *Hannibal* etched another *Venus*; the *Woman of Samaria* at the well, a *Christ* in little, and a *Madona* with the *Bambino*, and *S. John*; The famous *S. Roch* and the spitefull coronation with thornes: The *Christus mortuus* bewailed by the devout sex, the original painting whereof hangs in the D. of *Parmisis* Palace at *Caprarola*, and is in the Cut one of the tenderst and rarest things that can be imagined, abating the vileness of the Plate, which was most unfortunately chosen, though through that accident, rendered inimitable, and never to be counterfeited: There is likewise his *Magdalen* and a *Landscape* touch'd with the Graver a little; likewise a *Sylenus*, all of them incomparably design'd, nor indeed, did any of the four celebrated Artists exceed the *Carracci*, especially

cially *Hannibal*, for the nobleness and freedom of his postures, bodies and limbs, which he express'd in greatest perfection; We may not omit the *Purification* which he grav'd, and *Villamena* made in large, nor the *S. Anthony*, the Original whereof is in the Palace of *Signior Franciso della Vigna* at *Venice*, nor lastly the *Resurrection* and the two *Cænaculas*.

In the time of *Sixtus Quintus* and since, lived *Francisco Villamena* a rare workman, whether consider'd for the equality of his hatchets, which he conducted with a liberty and agreeableness suitable to the perfection of his design (as is sufficiently apparent in that famous Plate, which he engrav'd after *Paulo Veroneze*, representing *Christ* in the Temple) or in those things after the *Vatican* paintings by *Raphael*, some whereof being never finished, came into a private hand. The Triumphant *Venus* on the sea; *Moses*, some cuts after *Fredrick Barroccio* in *Aqua fortis*, divers *Catafalco's* of excellent Architecture, *Ignatius Lyola*; the story of *Psyche* containing many sheets; a combate of men casting stones at one another; and lastly, that laborious and usefull book, comprehending the *Historical Columnne of Trajan*, design'd

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by *Julio Romano*, and *Girolamo Mutiano*, which at my being at *Rome* ( then quite out of print ) I procur'd of his Widow who was then living, but would not part with the Plates out of her sight.

*Giovanni Maggi* was an excellent Painter and Etcher, as he has sufficiently discovered in his rare *Perspectives*, *Landskips*, and his *Roma* in the Larger *Chartoon*; likewise in the nine priviledg'd and stationary *Churches*, with the three *Magi* who offer presents to our *Saviour* in allusion to his name.

*Leonardo*, *Isabella*, and *Bernardino Parafol*, that we may furnish all the sorts of Art in this kind, cut exquisitely in wood, which is a graving much more difficult; because all the work is to be abated and cut hallow, which is to appear white; so that (by a seeming paradox) as the Matter diminishes the *Forme* increases, as one wastes, the other growes perfect. These all flourished about the year 1560, and left us three little histories of the *Salutation*, *Visitation*, and *Sr. John Baptist*: Also *Christ's washing his Disciples feet*, and the cuts to *Castor Durantes Herbal*: *Isabella*, who was his wife, publish'd a book of all the sorts of *Points*, *Laces*, and *Embroideries*

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ries, with other curious works for the Ladies, being all of her own invention ( except the Frontispiece only, which is *Vilamena*) and the Plants in the *Herbal* of the Prince *Cesi d' Aquasporta*, a learned person of that Age. Lastly, the son did also put forth some few things of his work; but was a far better Painter in *Fresco*.

*Antonio Tempesta* was a most exact and rare designer, for which his works are much more estimable, then for the excellency of his Points and Needles: he has left us of his essayes in *A. F.* the Histories of the *Fathers*, the twelve Moneths of the year, *Roma* in a very large volumne; an incomparable Book of *Horses*, another of *Hunting*, the plates now worn out, and retouch'd with the *Bolino*: *St. Hierom*, and a *Judgement*: the wars of *Charles the Fifth* rarely perform'd: the *Metamorphosis* of *Ovid*; the Battails of the *Teres*, especially that of the *Amalakites* in great, the *Creation* and Old Testament, *Torquato Tasso's Jerusalemma Liberata*, the *Birds* and *Fauconry* in *Pietro Olinas* Book, with divers others well known, and much esteemed by the *Virtuosi*.

*Cherutin Alberti* has celebrated his incomparable *Graver* in that presentation of our

our Lord in the *Temple*, the *Adam* expulsed out of *Paradise*: In the *Puti*, divers *Vasa's*, and other pieces which he wrought after *Polydoro de Caravaggio* and *Michael Angels*, commonly sold at *Rome*, and universally collected.

*Horatio Borgiani* cut the History of the *Bible* in the *Peristyle* of *Raphael* at the *Vatican*, so often made mention of, and out of which, as from a School of the noblest *Science*, most of the great Painters of the World have since taken forth their Lessons: He likewise published some things in *Char' Oscaro*, which were rarely heightned.

*Raphael Guido a Tuscane*, engraved many pieces after *Cavalier Arpino*, as the *Flagellation*, *Romulus*, *Icarus*, The *Angelus Custos*, *Ceres*, *Bacchus*, a *Christus mortuus* and *St. Andrew* the Apostle after *Barroccio*.

*Jovanni Baptista della Marca* put forth many divices of *Shields*, *Armour*, *Busts*, and *Trophies* cut in wood.

To these we might add those excellent things of *Camillo Graffico*, and *Cavalier Salimbene*, *Anna Vaiana*, with innumerable more; But we have yet other fruitfull Countries to visit, to whose praises we must be just; only we may not forget the in-

incomparable *Stephano Della Bella* a *Florentine Painter* now, or lately living, whose entire collection in *A. fortis* is deservedly admir'd, and here in particular to be celebrated by me, in acknowledgment of some obligation I have for his civilities abroad: And of this Artist's works, flowing, and most luxuriant for invention, are those things which in imitation of *Callot* he did in little, being yet very young: As the *Scenes* and dances of the *Horses* at the Marriage of the Duke of *Tuscany*; *Compartmenti*, *Cartells*, *Ornaments* and *Capricios* for *Carvers* and *Embroderers*: A book of *Gobbi*, and divers *Vasa's*, *Landskips* in Rounds and others: A book of *Beasts* done exceedingly to the natural: The principles of *Designe*, *Heads*, and other touches very rare and full of spirit, several pieces of our *Lady*, *Christ*, *St. Joseph*. &c. *Jacobs* descent into *Ægypt*: The Procession and Exposure of the *Sacrament*, where there is an Altar of curious Architecture inrich'd with festival Ornaments: The *Cavalcado* of the *Polonian Embassadour* into *Rome*, with divers other proceedings, Pieces of *Polonians*, *Persians*, and *Moores* on Horseback breathing a rich and noble fancy: Also *Seiges*, *Engines* for *War*, with *Skirmishes*, *Land* and *Sea Fights*:

Fights : The *Metamorphosis of Ovid* : The *Sultana* and her son taken by the Knights of *Malta*, and to conclude, ( for there is no end of his Industry ) the Prospect of the *Pont Neuf* at Paris, then which there is not certainly extant a more lively representation of the busie *Genius* of that Mercurial Nation ; nor a piece of greater variety as to all encounters and accidents, which one can imagine may happen amongst so numerous a people and concourse of Mankind.

Lastly ( for they were likewise some of them Gravers in Copper and very rare Chalcographers ) we must not omit to make honourable mention here of those incomparable Sculptors and Cutters of Medals, whither in Gemms or Metals ; such as were ( besides those we touch'd in the former chapter ) *Vittor, Gambello, Giovanni dal Catino the Padouan, and a Son of his; Benvevento Gellini, Leone Aretino, Jacopo da Tresso, Fred. Bonzagna*; and above all *Gio. Jacopo* who have almost exceeded, at least approach'd the Antients : To these may we add *Giovanni da Castel Bolognese, Matteo dal Nafaro, Giovanni dal Cornivole, Domenica Milaneze, Pietro Maria de Pescia, Marmita, and Ludovico his Son, Valerio Vincentino*

*Vincentino* who had been in England in the time of Queen Elizabeth, and left a *Sardonix* which he cut, representing the head of that famous *Heroine*, inferiour to none of the Antients : There was likewise *Michelino*, who with the above named *Ludovico*, and *Vincentino*, had so accurately counterfeited the antient Medals, that the most knowing Antiquaries were often at a losse to distinguish them : Such were also *Luigi Arichini, Alessandro Casari* called the *Greek*, so much celebrated for that stupendious *Medallion of Paul the Third*, and the head of *Photius the Athenian* which he cut in an *Onix*, comparable, by the Universal Suffrages, to any of the Antients : We could reckon up the works also of many of the rest, but it is not requisite, after we have given this tast, and would merit an expreſſe Treatise. Likewise those of *Antonio de Rossi, Cosimoda Trezzo, Philippo Negarolo, Gaspar and Girolamo Misironi, Pietro Paolo Galotto, Pastorino di Sienna*, not omitting that famous *Pharadoxus* of Milan, *Fran. Furnius*, and *Severus of Ravenna*, &c. whose works were in Gold, Silver, Copper, Steel, Achates, Cornelians, Onixes, Christal, Jasper, Heliotrope, Lazzuli, Ametheistis, &c. yea, and to shew how

how much some of those Modern Masters exceeded the Antients, even the *Diamond*, that hitherto insuperable gemme, was subdued by the famous *Treccia* of *Milan*, who with stupendious successe cutting the *King of Spains Armes* in a Noble Table, was the first that ever engrav'd, or made impression into that Obdurat stone. It will become such to be well acquainted with these Masters Labours, and their manner, who aspire to be knowing, and to improve their Judgment in *Medaills* and *Intaglias*, that necessary, Ornamental and Noble piece of *Learning*; and not only to be well skill'd in their way of design; but to be able also to perform something in the Art themselves: For such were those ingenious and Illustrious Spirits, *Geo. Battista Sozini* of *Sienna*, and *Rosso de Giugni* of *Florence*, Gentlemen of note; and such, with us, is our Noble and worthy Friend, *Elias Ashmole Esq;* whose Learning, and other excellent qualities deserve a more glorious inscription.

Finally, that excellent Medalist *Monsieur Roti*, now entertain'd by his *Majesty* for the *Mint*, and a rare Workman as well for *Intagliis* in stone, as Metal, is not to be here omitted.

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We shall speak in the next of those *Germans* and *Flemings* who excell'd in the Art of Chalcography, not that they have exceeded some of the *French*; but, because they were before them, and Universally admired: of these, the *Antefignani* were the foremention'd *Albert Durer*; that Prodigie of science, whose works we have already recounted upon occasion of *Marco Antonio*, and therefore shall here forbear the repetition; as also those of *Lucas*, whose works (consisting in all of about Lxx. sheets, and which I have known sold for near an hundred pounds Sterling, to one that as well understood the value of mony, as of that rare Collection; he being one of the greatest Merchants of Books in *Europe*) are to be taken blind fold as they say; provided the impressions be black, well conserved, of equal force, and not counterfeit, as there are several of them which be; discernable only by the curious, and accurately skilfull: For such (amongst others of *Durers*) are the Creation of *Adam*, the story of *Lot*, *Susanna*, The *Crucifix* which he cut in a small round plate of *Gold* for the *Emperours* sword, and is fixed on the pummel, not before mention'd: his arm'd *Cavalier* and *Satyre*, and

Master  
Bleau of  
Amster-  
dam.

and indeed, almost all that ever *He*, or *Lucas* graved and set forth.

The Works of *Aldegrave*, who came very near *Albert*, and flourish'd about the same Age, are worthy the Collection: His pieces are distinguish'd by the Cypher of his initial Letters \* in imitation of *Durer*, as likewise the Author of the *septem opera misericordiae*; stories of the book of the Kings, *Artemisia*, &c. whose gravings are countersign'd with G.P.I.B. publish'd the four Evangelists, *Adam*, a *Country fellow*, a *Bishop*, a *Cardinal*, *Satyrs*, &c. *M.* the Prodigal son, the Evangelists, &c. some whereof are Copies after *Albert*, and most of their works done in small plates.

*Hans Silald Feme* hath done wonders in those small figures, stones, and nakeds which he publish'd; it shall not be requisite to recite here the Catalogue; because his mark I-S-B is fixed to most of his works, though now and then profan'd by the hands of others.

*Jerome Coch a Flemming* cut a *Moses*, 32 sheets of the story of *Psyche*, design'd by one *Michael* a Painter of the same Country very rarely conducted: Also *Dalila* and *Samson*; The destruction of the *Philistims*, the Creation of *Adam*, &c. 27 Stories of

the

the Old-Testament nobly design'd by *Martino*, and as well graved: Also the History of *Susanna*: Another book of the Old, and New Testament: The Triumph of Patience, a rare Cut: the Heart on the Anvile, and divers Emblems full of curious Figures; many sacred Triumphs; *Fraud*, *Avarice*; a *Bacchanalia*, and a *Moses* after *Bronzini*, in emulation whereof, *Gio. Mantuano* publish'd his *Nativity*, an incomparable print; after which *Jerome* graved for the Inventor, twelve great sheets of *Sorceresses*, the Battails of *Charolus* the V. and for *Vereze* a painter, the *Perspectives* which pass under his name, with 20 leaves of several Buildings; besides the *St. Martine* in a book full of *Devils*; For *Girol. Bos*, the *Alchimist*, the *seven deadly Sins*, the *last Judgment*, a *Carnoval*; and, after *Francis Floris* ten pieces of *Hercules Labours*, the *Duel* of the *Horatii* and *Curatii*, the *Combate* of the *Pigmies* and *Hercules*, *Cain* and *Abel*, *Abraham*; the *Decission* of *Solomon* between the two *Harlois*, and in summe, all the actions of humane life.

And now that we mention'd *Francis Floris* of *Antwerp*, the rare things which he publish'd in stamp, purchas'd him the name of the *Flemish Michael Angelo*.

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OF

Of the same Country was that incomparable Cornelius Cort; we will commence with the Judgment of Michael Angelo which he cut in little: Most of his things were after Frederic Zucchari, and some few of Raphaels; besides his Landskips and other Gravings, after Girolam Mutiano, which are very excellent: Also John Baptist, St. Hierom, St. Francis, Mary Magdalen, St. Erastius, the Lapidation of S. Stephen design'd by Marco Venusto the Manuan. A Nativity after Thadeo Zuccharo, St. Anne, &c. Also a Nativity in great after Polydore: The Transfiguration; The school at Athens; The Battail of Elephants; some Gravings after Don Julio Clozio, and Titian, which had they been accompanied with that tenderness, and due observation of the distances, that accomplish'd the succeeding Gravers, had render'd him immortal, so sweet, even and bold was his work and design in all other considerations. We mention'd Titian; for about 1570. Cor. Cort did use to work in that famous Painters house, and Graved for him that Paradise he made for the Emperour; St. Lazarus Martyrdom, Calisse and the Nymphs, Prometheus, Andromeda, the fore-nam'd Magdalen in the desart, and St. Hierom, all of them of Titians invention.

We

We come now to Justus, John, Egidius, and Ralph Sadelers, who lived in the time of the Emperour Rodulphus, and publish'd their almost numberless labours; we can therefore instance but in some of the most rare; such as were that Book divided into three parts. 1. *Imago bonitatis*, 2. *Boni & mali scientia*, 3. *Bonerum & malorum Consensio*, design'd by Martin de Vos: The *Vestigia* of Rome tenderly and finely touch'd in 50 sheets: The 12 Roman Emperours and Empresses after Titian, rarely graved by Giles, a Madona with our Saviour, and St. Joseph after Raphael, Christus Flagellatus, and the head of Rodulphus II. with various capriccios, and inventions about it, as also that of the Emperour Mathias, adorn'd with the chaplet of Medals; the calling of S. Andrew, by John and Giles in brotherly emulation: Four books of Eremites admirably conducted by Raphael, a cena Domini after Tintoret, and another Flagellation of Arpino's: Divers Landskips, The 12 Moneths; the great Hall at Prague, the Effigies of Martin de Vos by Egidius; The Emperour and Empresse in their Robes of State; an Adoration of the Magi after Zucchari: Adonis and Venus after Titian: a Crucifix after Jac. Palma, a Resurrection in

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great:

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great : the rich *Epolo*, St. Stephens Lapidation, the Original whereof is at *Friuli*: a S. Sebastian; These by *Giles* : John engrav'd after *M. de Vos* a scholar of *Tintortes* already mentioned, the Creation and many histories out of *Genesis* : *Ralph* cut also the Life of *Christ*; the Credo by way of Embleme: In summe ( for their whole collection is not to be crowded into this Catalogue ) they have all of them published such incomparable gravings ; that 'tis the greatest pity in the world, they had not flourished in the time of the great *Raphael*, and the good Masters, for they were not only accurate and punctual imitators ; but gave to their works that softnesse, life, and Colore ( as Artists terme it ) which accomplishes all the rest ; Especially, *John* and *Raphael* in what they graved after *Mich. de Vis*, *Bassano* and others whole Rusticities they set forth : those of *Egidius* in great, being a descent from the Crosle of *Barroccies* invention, the other a Flagellation design'd by *Josepho Pin*, can never be sufficiently celebrated.

After the *Sadeler*s appeared *He man Muller* with a very bold *Bulino*, and likewise *Janss* who graved many things after *Sprangers*, worse chosen ( for the convulsive and even *Demonic* postures ) then executed.

But

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But the imitations of the Graver by *Simon Frisius* the Hollander, who wrought with the *Aqua fortis* of the *Refiners*, are altogether admirable and inimitable, the stroke and conduct consider'd, had the design ( excepting those of his Birds which are indeed without reproch ) contributed in any proportion to his dexterity.

After him came the *Swiffe Matthew Miriam*, who had he perform'd his heightnings with more tendernesse, and come sweetly off with the extremities of his hatchings, had prov'd an excellent Master : His works are useful and innumerable in Towns, Land-skips, Battails ( those especially fought by the great *Gustavus* ) &c. the *Sot Vernish* and separating *A.F.* was the instrument he used.

We have seen some few things cut in wood by the incomparable *Hans Hollein* the Dane, but they are rare, and exceeding difficult to come by ; as his licentiousnesse of the *Friers* and *Nuns*, *Erasmia*, the *Dance Macchabree*, the *Mortis imago* which he painted in great, in the Church at *Basil*, and afterward graved with no lesse art, and some few others : But there is extant a book of several Figures done in the same material by one *Justus Ammannus Tigur*, M D LXX VIII. which are incomparably

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design'd and cut : In the Epistle whereof, one *Holtzhusen* a Gentleman of *Frankfort* is commended for his universal knowledge, and particularly his rare talent in this Art, which it is there said he shewed, by wonderful contrivances at the celebration of *Martin Luthers* Nuptials, and therefore worthy to be taken notice of.

*Hans Brossehaemer* besides several other things, hath cut in wood a triumph of the Emperour *Maximilian* into *Neuremberge*.

*Vergilius Solis* graved also in wood the story of the *Bible*, and the *Mechanic Arts* in little, but for imitating those vile postures of *Aretine*, had his eyes put out by the sentence of the Magistrate.

*Henry Golzius* was a *Hollander*, and wanted only a good, and judicious choice to have render'd him comparable to the profoundest Masters that ever handled the *Burin*, for never did any exceed this rare workman ; witnessc, those things of his after *Gasparo Celio*, the *Gallatea* of *Raphael San-tio*, and divers other pieces after *Polydor da Carravaggio*, a *Hierom*, *Nativity*, and what he did of the *Acts of the Apostles*, with *Pb. Galle*, &c. but he was likewise an excellent painter.

*George Nonvolstel* was of *Mentz* in *Germany*, an admirable Graver in Wood : he pub-

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publish'd that *Aeneas* in little, and some Historical parts of the *Bible* very well perform'd ; also divers of the Fathers after *Tempesta*, besides the *Jerusalem liberata* of *Bernardino Castelli* in Quarto, with many *Cartels of Armes* and *Harnesses*, and some Pictures to a *Breviary*, &c.

*Mathew Greuter* publish'd a curious book of Letters, the City of *Rome* in an ample forme, and a large Map of *Italy* ; the Old and New *Testament*, the Church of *Strasbourg*, an harmony twixt the *Decalogue* and the *Lords pray'r* very ingeniously represented in Picture, with severall other things laudably performed ; But his son.

*Frederic* did infinitly exceed the Father, as may be seen by those many curious Gravings which he has cut after *Pietro Beretin Corton*, and the famous *Andrew Saccus* egregious Painters.

*Sanredamus* did publish many excellent cuts, especially those which he coppied after *Lucas van Leiden*, of which we have formerly given a hint for their sakes, who are collectors of these curiosities, and may not happily be yet arriv'd to the judgmente of being able to discerne them from the Originals ; Also some things after *Goltzius*, *Cornelius Galle* in his *St. Priscas Baptism*,

## Sculptura, or

Papenheim's and other heads after V. Dyke, has shew'd what he was able to perform, not to mention abundance of *Frontispeices* and other lesse considerable of his workes. But the

Count Claude a Knight of the Palatinat has publish'd, though very few, yet some stupendious things, especially that of our B. Saviours flight into Egypt by night, the story of Tobit, and about three or four more worthy of all admiration.

Swanevelts History of St. John, with divers Landskips.

Pandern's descent from the Crosse, Mattham's Christ and St. John, a Venus after Rotenhamer, Pope Innocent X. &c.

Branchorfs rare Etchings, especially those Ruines and Anticalias of Rome : and superior to all, the incomparable Landskips set forth by Paul Brill (some of which have been Etched in *Aquafortis* by Nieu-lant) do extreamly well merit to be placed in this our Theater : For to be brief, because we can only recite the most remarkable and worthy the collection. Mattham is famous for Fruits ; Boetius, or Adam Bol-sierd for his Rusticks after Blomaert, Londerselius has taken excessive pains in his Landskips ; and so has Van Velde in some few : but above all, Nicholas de Bruyn (after

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Aegidius Coninxlogensis ) is wonderful for Boscage, and the industry of his undertaking works of that large Volume, which Theodore de Bry (resembling him in name) has been as famous for contracting ; though both of them of a Dutch heavy spirit, and perfectly futing with the times and places : notwithstanding has this latter performd some things in little very laudably : Nor with lesse ingratitude, amongst others may we forget the *Nova reperta* of Stradanus by Theodor Galle, who also published the whole proesse of making silk of the worm, and certain other works in Manufacture, all of them represented in Sculpture.

Mallery in his *Peccati fomes* after Mic. de Vos, has perf. r.n'd wonders as to the subtily and imperceptible dulcis of the Graver.

Bolsierd set forth the *Sacra Eremus Asceticarum*, after Blomart and others, but above all is he to be celebrated for those rare heads, and other stories graved after the Paintings of Rubens and Van Dyke, which for their sakes, who are diligent collectors of the renouned persons of the late Age, we shall not think amiss to mention. Such were the Dutchesse of Orleans, Arch Duke Albert, Justus Lypsius, and others after Van Dyke, Lessius and Bellarmine, Jesuites after

after *Diepenbec*: after the same hands did *Paulus Pontius* grave the head of *Sigismund King of Poland*, *Count Pimentelo*, &c. after *Rubens*, *Dorphil*: *de Gusman*, *Don Alvar*: *Buzan* an incomparable cut; *Don Car. de Columna*, *Rubens* picture bare headed, for there is another in a hat: *Gasp de Grayer*, *Simon de Vos*; *Maria de Medices*, *Cesar Alexand. Scaglia*, *Const. Hugens* the learned Father of our most ingenious Friend *Monsieur Soylecom*, so worthily celebrated for his discoveries of the *Annulus* about *Saturne*, the *Pendule clocks*, and universal Mathematical Genius. *Gasper Garart* the Lawyer; *Gasp. Revestyn*; *Gustavus Adolphus* King of *Sweden*, *Jacobas de Breuch*, the Princesse of *Brabonson*, that rare head of *Frederic Henric Prince of Orenge*, and his own, with many more after *Van Dyke*; besides the Jesuit *Canisius*, *R. Urbin* Painter, and others whom he grav'd after *Diepenbec*, &c. And since we mention'd Sir *P. Paule Rubens* we may not pretermit those many excellent things of that great Polititian, a learned and extraordinary person, set forth in so many incomparable Gravings by the admirable works of *Suannebourg*, the above named *Pontius* and *Bolswert*, *Nesse*, *Vosterman*, *Vorst*, and other rare Masters in this

this Art: Such are ( to instance in some only ) his battail of the *Amazons*, *St. Roch*, our *B. Saviour* compos'd to Burial, the Fight of Lyons, his great *Crucifix*, Conversion of *S. Paul*, *St. Peter* in the ship, a *Nativity*, the *Magi*; The bloody *Catastrophe of Cyrus*; *Solomons first Sentence*; *St. Catharines espousals*, the tribute demanded of our Lord; *Susanna and the Elders*, *St. Laurence Martyr'd*; the Palaces of *Genoa*; with divers others to be encountr'd amongst the Merchants of Prints, who frequently vend the copies for the originals to the lessc wary Chapmen: *Chr. Jegbre* has cut the Temptation of our Saviour in wood very rarely perform'd after this great Master: And besides the former mention'd, *Lucas Vosterman*, and *Vorst* are never to be forgotten so long as the memory of his Schollar Sir *Ant Van Dyke* is famous, for the heads of Marquesse *Spinola*; *Char. de Mallery*, *Horatius Gentilesius*; *Jo. Count of Nassau*, *Van Milder*; *P. Stevens*, and *Cor. Sachtleven*, which he engrav'd after a new way, of Etching it first, and then pointing it ( as it were ) with the Burine afterwards, which renders those latter works of his as tender as *Miniature*; and such are the heads of *Van Dyke himself*, *Jo. Livens*, *Cor. Schut*,

## Sculptura, or

Schut, Corn. de Vos, Deodat del Mont, Luca van Uden, Jodocus de Momper, Wencesl. Coeberger, Painters; Count de Ossono, Duke of Bavaria, the Arch-Duchesse Clara, the last Duke of Orleans, Anton. Connelison, P. Stevens, and many others, together with those other pieces of History, viz. the Sepulture of Christ, and S. George after Raphael, Magdalene under the Crosse, our B. Saviour in his Agony after Carraccio, the Susanna, St. Laurence, and what but now we mention'd after Rubens, divers heads after Holbein, as that of Erasmus, the D of Norfolk, and others of the Arundelian collection.

*Van Vorst*, Competitor with Vosferman, has likewise graven a number of Heads after Vandyke; I shall only name the learned Sr. Kenelme Digby in a Philosophical habit: our famous Architect Inigo Jones, and those two incomparable figures of Charles the Martyr and his Royal Consort the Q Mother now living: And to shew what honour was done this Art by the best of Painters,

Sr. Ant. Vandyke did himself etch divers things in A. Fortis: especially a Madona, Ecce Homo, Titian and his Mistress, Erasmus Roterodamus, and touched several of the heads before mentioned to have been grav'd by Vosferman.

After

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After this great Masters paintings, did Peter de Jode grave the Effigies of Genouefa Widdow to Car. Alex. Duke of Croi. Paulus Helmaius; the Learned Puteanus; the Bishop of Gendt; the face whereof is thought to be Etched by V. Dyke himself; he graved Jo. Snellinx a Painter: besides a book of designing very rare; and the many other prints after his Master Golzius (whose Disciple he was) which both Peter, and his Son of the same name, have engraved for Monsieur Bon Enfant of Paris, &c.

Colaert graved some things rarely in steel.

Snijderhoef has engraven the heads of most of the Learned Dutch, after several painters with good success: as those of Heinsius, Grotius, Barlow, &c. not forgetting that stupendious Lady Anna Maria a Scureman, &c.

Jo. Baers has design'd his Battails with a fine Spirit, but without care in the etching.

Vander Thulden published the whole History of Ulysses, being the work of the Famous Primaticcio at Fontain Bleau Etched also in A.F. and so design'd, as few pretenders to this Art did ever exceed him: And so, as we but lately mention'd, are the papers of the inimitable Suanebourge which strike a ravishing effect in all that behold them, for the admirable tenderness, and

## Sculptura, or

and rare conduct of the hatches; especially those which he cut after the drawings of *Abraham Blomaert*, and *Rubens*.

But now that we mention *Blomaert*, whose works we have celebrated in general, because they smell something of a Dutch spirit, though otherwise well engraven; There is at *Rome* (if we mistake not) a Son of his named *Cornelius*, who in that *S. Francis* after *Guedo Reni*, and those other pieces after the design of those great Masters *Monsieur Poussin*, *Pietro Cortone*, &c. to be seen in the books set forth by the Jesuit *Ferrarius*, his *Hesperides*, *Flora*, *Aedes Barberini*, &c. hath given ample Testimony how great his abilities are; for, certainly, he has in some of these stamps arrived to the utmost perfection of the *Bolini*, though some Workmen will hardly allow him this *Elogie*. But those things which the incomparable *Natalis a Ligeois*, (and therefore reckon'd here amongst the Germans) pass without the least contradiction for the utmost effort of that instrument. Such are that *St. Catharines Espoufals* after *Bourdon*, which seems to be a very piece of Painting: The two *Madonnas* in contest with *Poilly*: The *Thesis*; and the chapter of the *Carthusians*, all after

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the *Life* and his own design, a stupendious work: also the heads of *Jacob Catz*, one of the *States of Holl.* painted by *Dubordieu*; and some few things more, as the exactness and Curiosity of what he undertakes requires, sufficient to discover the admirable perfection of this great Artist: For we do not mention several *Frontispieces* which he has likewise engraven, with equal Industry.

*Ferdinand* has besides many others, graved after the same *Bourdon*, the story of *Ilysses* and *Andromache*:

*Urieſe* and *Verden* are famous for their perspectives.

*Winegar* his *Roman Vestigia*, &c.

*William Hondius*, besides those things which adorn his *Maps*, which are the largest *Planispheres*, has very rarely engraven his own Head, after a painting of *Vandyke*: nor with less Art has *Varkeſſel* done that of *Charles the fifth* after *Titian*: *Clovet Car. Scribonius the Jesui's*.

*Caukern* has graven the story of that pious Daughter, who gave suck to her imprison'd Father; a fight of *Bacres*, with divers others after *Rubens* and *Vandyke*, &c. besides those which are extant in Mr. Oglebyes *Homer*, *Bible*, my Lord of New-Castles

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*Cavalerizo, &c.* design'd by *Deipenbec*, whose rare Talent, that Theater, or Temple of the *Muses* published by that Curiously Learned, and Universal Collector of prints, the *Abbot of Villoin*, (of whom we shall have occasion to discourse in the next Chapter) do's sufficiently illustrate.

*Lucas Kilianus* has rarely graved the Murther of the *Innocents*; the Miracles of the fish; *Annuntiation*, *Circumcision*, and some Plates in the *Hortus Eystetteris*, &c.

*Fischer, viz. Cornelius* (for there is another who has published divers Landskips) hath most rarely Etched a certain *Dutch Kitchin*, where there is an old Man taking Tobacco, whilst his Wife is a frying of pancakes: also a *Fiddler* accompanied with boyes and girles, painted by *Ostade*: but above all, admirable is the descent, or *Christus Mortuus* after *Tintoret*, both grav'd and Etch'd, as indeed, I should have said of the rest.

*Vorillemont* has Etched our Saviours chasing the sacrilegious Merchants out of the Temple after the same *Tintoret*; which is very rare.

*Nolp* the twelve moneths, especially the boylrous *March*.

*Lombart*, many plates for Mr. *Oglebyes Virgil*; as likewile that industrious Interpreter

preters Picture after our famous Mr. *Lilly*, in which he has performed laudably: Nor must I here forget Mr. *Hertoc* who has grav'd the Frontispiece for *EIKON BAE*. in fol. and that of this Treatise, with many other.

To these we may add the incomparable *Reinbrand*, whose Etchings and gravings are of a particular spirit; especially the old Woman in the furr: The good *Samari-tane*, the *Angels* appearing to the Shepheards; divers Landskips and heads to the life; St. *Hierom*, of which there is one very rarely graven with the *Burine*; but above all, his *Ecce Homo*; descent from the Cross in large; *Phily*, and the *Eunuch*, &c.

*Wenceslaus Hollar* a Gentleman of Bohemia, comes in the next place, not that he is not before most of the rest for his choyce and great industry (for we rank them very promiscuously both as to time and preheminence) but to bring up the Rear of the Germans with a deserving person; whose indefatigable works in *Aqua Fortis* do infinitely recommend themselves by the excellent choyce which he hath made of the rare things furnish'd out of the *Arundelian collection*; and from most of the best hands, and designs; for such were those of *Leonardo da Vinci*; Fr. *Parmensis*,

*Titian, Jul. Romano, A. Mantenio, Corregio, Perino del Vago, A. Urbin, Seb. del Piombo, Palma, Alb. Durer, Hans Holbein, Vandike, Rubens, Berengle, Bassan, Elsheimer, Brower, Artois, and divers other Masters of prime note, whole Drawings and Paintings he hath faithfully copied; besides several books of Landskips, Townes, Solemnities, Histories, Heads, Beasts, Foul, Isefels, Vessels, and other signal pieces, notwithstanding what he hath Etched after De Clyne, Mr. Streeter, and Dankert, for Sr. Phil. Stapletons Juvenal, Mr. Ross his Silius, Polyglotta Biblia, the Monasticon, first and second part, Mr. Dugdales Paules, and Survey of Warwickshire, with other innumerable Frontispieces, and things by him published and done after the life; and to be (ex nomine) more valued and esteemed, than where there has been more curiosity about Chimeras, and things which are not in Nature: so that of Mr. Hollars works we may justly pronounce, there is not a more useful, and instructive Collection to be made.*

The learned *Hevelius* has shewed his admirable dexterity in this Art, by the several *Phases* and other *Iconisms* which adorn his *Selenographi*, and is therefore one of the noblest instances of the extraordinary

use of this Talent, for men of Letters, and that would be accurate in the *Diagrams* which they publish in their works.

The no lesse knowing *Anna Maria a Schurman* is likewise skilled in this Art, with innumerable others even to a Prodigy of her Sex. For the rest, we shall only call over their names, after we have celebrated the extravagant fancies of both the *Breugles*, as those of the seven deadly sins, Satyrical pieces against the *Nuns* and *Friers*; with divers Histories, Drolleries, Landskips, fantastic *Grylles* and *Grotesquis* of these two rare *Rhyparographs*; nor farther to tire our Reader with the particulars and several works of *Ostade*, *Corn*, *Clock*, *Queborne*, *Custos*, *le Delfe*, (who has put forth the Pourtraicts of many learned persons) *Dors*, *Falck*, *Gerard*, *Bens*, *Moestuer*, *Grebber*, *Geldorp*, *Hopfer*, *Gerard*, *Bens*, *Chein*, *Ach: d' Egmont*, *de Vinche*, *Heins*, *Ditmer*, *Cronis*, *Lindoven*, *Mirevel*, *Kager*, *Coccien*, *Maubease*, *Venus*, *Firens*, *Pierets*, *Quelinus*, *Stachale*, *Sebut*, *Soutman*, *Ranulph*, *Broon*, *Vuldet*, whom we expressly omit; because we have introduc'd a sufficient number, and that this chapter is already too prolix.

Only we would not omit *Min. Here Piscop* a learned advocate now of *Holland*,

who

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who for his story of *Joseph* and *Benjamin*, where the cup is found in his sack, and those other few cuts among the hands of the curious, must not be passed over in oblivion ; as we had like to have done some of the old, and best Masters by having hitherto omitted.

*Druetken* his King of the *Boors* in *Hungaria*, eaten alive by the Rebels whom he reduced ; with some other cuts in wood known by his mark, which was commonly a cluster of Grapes :

*Pieter Van Aelst*, his *Cavalcad* of the *Grand Signior* to *Santa Sophia*, and several Turkish habits, on which subject also

*Swart Jan Van Groennighen* has set forth many remarkable things, *Caravans*, *Pilgrimages to Mecha*, &c.

*Lucas Cranach*, *Tiltings*, *Huntings*, *German Habits*, and the portraits of all the Dukes of *Saxony* to his time :

*Joos Ammanus* (whom we already mention'd) divers of the Mechanic Arts ; not omitting all those excellent Wood Cuts of *Hans Schinflyn* and *Adam Altorf*, especially this last, known by the two Capital AA of the Gotick forme included one within the other, as the D is in that of *Albert Durer*.

*Hilbert Goltzius* has cut in wood a book of

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of the *Roman Emperours* in two Colours ; this name recals to mind an omission of ours in some of those excellent *Chalcographers* already recorded, and in particular, the incomparable imitations of *Henry Goltzius* after *Lucas Van Leyden* in the *Passion*, the *Christus mortuus* or *Pieta* ; and those other six pieces, in each of which he so accurately pursues *Durer*, *Lucas*, and some others of the old Masters, as makes it almost impossible to discerne the ingenious fraud.

We did not speak of the heads of the famous men in the Court of the Emp. set forth by *Ægid. Sadeler* ; as *Raphael* (his Brother) had the *Bavaria Sancta*, representing all the Saints of that pious Country.

*Albert Durer's Tenerdark* or Romantic description of the *Amours* of *Maximilian* and *Maria de Burgundy* : the book is in *High Dutch* : He has likewise cut *Petrachs Utriusque Fortune Remedia*, which admirable treatise being translated into the *German* Language, is adorn'd with the Gravings of *Hans Sibald Bheem*, *Ammanus*, *Aldegrave*, and most of the rare Masters of that age : Finally, he has cut the stories of *Apuleius* his *golden Asse* : and sprinkled divers pretty inventions and Capriccios in an old impression of *Cicero's Epistles* : And with this recollection

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of what we had omitted in the foregoing Paragraphs (to which they are reducible) we will take leave of the Dutch Sculptors, and passe on to

The French who challenge the next place in this Recension, for their gravings in *Taille Douce*, which began to be in reputation after *Rosso* the Florentine painter had been invited and Caress'd by that Worthy and illustrious *Mecenas* of the Arts, *Francis* the first : about which time *Petit Bernard* of Lyons publish'd the stories for the Bible of *St. Hierom*, performing such things in little, for the Design and Ordinance as are worthy of imitation : so greatly he approch'd the Antique in the garb of his Figures, Distances, Architecture, and other accessories of the Storie : We have some of these engraven by this Artist, and printed long since at Lyons, with the Argument under each cut, in the English verse of those times, which appears to have been done about the beginning of the Reformation, when it seems, men were not so much scandaliz'd at holy representations.

*Nicholus Beatricius* a Loraneze graved his Horse conflicts, and several books of Animals, and Wildbeasts. The Wid-

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dows son raised to life, the *Annuntiation* after *M. Angelo*, the Ark of the Catholick Church after that rare Table of *M. Isaac* in *S. Peters* of *Giotto*, &c.

*Phillippus Thomassinus* labours are worthy of eternity, so excellent was his choice, to accurate his graver ; witness the fall of *Lucifer*, the universal judgement, the ship we but now mention'd ; the seven works of mercy ; *B. Felix*, the Miracles of the Capucines, the Statues of *Rome* in little ; the labours of many famous persons ; the baptisme of our Saviour, after *Salziati* ; *St. John* the Evangelist in the boyling Oyle ; *St. Stevens* Lapidation after *Ant. Pomarancio* ; the *Magi* of *Zuccharo* ; *Mary* presented in the Temple, of *Barroccio* ; the life of *St. Catharine* ; *Fama*, divers sea Monsters after *Bernardino Passerini* and some things of *Vanni* ; not to omit his *Camea* collected from several curious *Achates* and other precious stones, besides Shields, Trophies, Gordian Knots, with variety of instruments and other works too long here to recite minutely.

*Chrispinus de Pas* and his sister *Magdalen* (whither French or Dutch) have engraven many excellent things after *Breugle* ; especially Landskips ; the persecution of the Prophets and Apostles, with several more :

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But that *Liberum Belgium* by *Simon de Puis* his Father, or Brother ( I know not whether ) dedicated to Prince Maurice of Nassau is a very rare cut.

Who has not beheld with admiration the incomparable *Burine* of *Claudius Melan*, celebrated by the great *Gaffendus*, and employ'd by the most noble and learned *Perieskius*? The *Sudarium* of St. *Veronica*, where he has formed a head as big as the life it self with one only line, beginning at the point of the Nose, and so by a spiral turning of the Graver finishing at the utmost hair, is a prodigy of his rare Art and invention; because it is wholly new, and perform'd with admirable dexterity: Nor has he lesse merited for his *St. Francis*, *St. Bruno*; the pointed *Magdalén*, *Pope Urbane the VIII.* and divers others to the life, especially those of the Illustrious *Justiniani*, *Perieskius*, and the several frontispieces to those truly Royal works, *Portes*, and other Authors printed at the *Loure*.

*Mauperch* has published some pretty Landskips; *La Poutre* many most usefull varieties and Ornaments for Architects, and other Workmen; Florid, and full of Fansie; especially the ceremonies at the Coronation of the present French King.

Mo-

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*Morine*, has left us a *St. Bernard*, a *Scul*, his great *Crucifix*; some rare Heads; especially that representing our B. Saviour and other things in *A. Fortis*, perform'd with singular Art, and tenderness; as also some rare *Landskips* and *Ruines* after *Pglemburch* and others.

*N. Chaperon* has etched the *Xystus* or Gallery of *Raphael* in the *Vatican*, with incomparable successe, as to the true draught: and so has that excellent painter the late

*Francis Perier* those Statues and Bass-relievoes of *Rome*, preferable to any that are yet extant.

*Adranc St. Catharine* after *Titian* who is not ravish'd with?

*Conway* has engraven the three devout Captive Knights, and what may appear very extraordinary, *ut quæ celant nomina cælatura aperiat*, the first part of *Despauterius*'s Grammar in picture, or *Hieroglyphic* for the Duke of *Anjou* the now *Monsieur*.

*Perel* has discovered a particular talent for Landskips, if not a little exceeded in the darkness of his shades: but his ruines of *Rome* are very rare: he has likewise a son that graves.

The excellency of invention in the Romances, and Histories adorn'd by the hand of

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of Chauveau is not to be passed by ; especially those things which he has done in the *Entretienne de Beaux Esprits* of Monsieur *De Marests*, and in several others.

But the pieces which Poilly has set forth, may be ranked (as they truly merit) amongst the greatest Masters we have hitherto celebrated : such as (for instance in a few) That admirable *Theses* with the Portrait of Cardinal Richlieu; and in emulation with the formerly named *Natalis*, (besides the *St.Catharine of Bourdon*) those things which he hath graved after *Migniar*, which are really incomparable, also divers Histories after *le Brun*, &c.

But we should never have done with the Artists of this fruitful and inventive Country as *Heince*, *Begnon*, *Huret*, *Bernard*, *Rognesson*, *Rouset*, a rare workman, witnesseth his Frontispiece to the French *Polyglotta Bible* design'd by *Bourdon* and lately put forth; *Bellange*, *Richet*, *l' Alman*, *Quesuel*, *Soulet*, *Bunel*, the laudable *Boucher*, *Briot*, *Boulange*, *Bois*, *Champagne*, *Charpignon*, *Corneille*, *Caron*, *Claud de Lorrain*, *Andran*, *Moutier*, *Rabel*, *Denisot*, *L'aune*, *Dela Rame*, *Hayes*, *Herbin*, *David de Bie*, *Villemont*, *Marot* excellent for his buildings and Architecture; *Toutin*, *Grand-*

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*Grand-homme*, *Cereau*, *Trochel*, *Langot du Loir*, *L' Enfant Disciple of Melan*; *Gaulier*, *D' Origni*, *Prevost*, *De Son*, *Perci*, *Nacret*, *Perret*, *Daret*, *Scalberge*, *Vitert*; *Ragot* who has graved some things well after *Rubens*, *Boiffart*, *Terelin*, *De leu*; Besides *Mauperche* for Histories, *L' Asne* who has grav'd above 300 Portraits to the life, and is a rare Artist: *Huret*, full of rich invention; not omitting the famous Gravers of Letters and Calligraphers, such as are *Le Cagneur*, *Lucas Materot*, *Frisius*, *Duret*, *Pauze*, *Le Beaupran*, *Beaulieu*, *Gougenot*, *Moulin*, *Raveneau*, *Tea*, *Jacques de His*, *Moreau*, *Limosin*, *La Be*, *Vignon*, *Barbe'd Or* and a world of others whose works we have not had the fortune to see: For as heretofore; so especially at present, there is no country of Europe which may contend with France for the numbers of such as it daily produces, that excel in the art of Chalcography, and triumph with the Burine.

*La Hyre* has Etched many things after the Antique, as *Bacchanalia's* and several other.

*Goyrand* is second to none for those Towns and Ruines, which he has publish'd, especially what he has performed in *Ædibus Barberini*.

Colig-

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*Colignon* no lesse excellent in his gravings  
after *Lincler*.

And *Cochin* in those large *Charts* and  
sieges of Townes after the Ingeneer *Beau-*  
*lieu*: But

*Israel Sylvester* is the *Hollar* of *France*:  
For there is hardly a Town, Castle, Noble-  
mans houle, Garden or Prospect in all that  
vast and goodly Kingdom which he has not  
set forth in *A.F.* besides divers parts and  
views of *Italy*: above all in those which are  
etched after the designes of Monsieur  
*Lincler* ( whilst he lived my worthy  
Friend ) as the City of *Rome* in *Profile*; a  
morcel of *St. Peters* by it self; and that  
prospect of the *Loure*, which last doth far  
transcend the rest of his works, and may  
be esteen'd one of the best of that kind  
which the World has extant, for the many  
perfections that assemble in it.

There is at present *Robert Nanteuil* an  
ingenious person, and my particular friend,  
whose *Burine* renders him famous through  
the World: I have had the happiness to  
have my *Portrait* engraven by his rare *Bu-*  
*rine*; and it is therefore estimable, though  
unworthy of the honour of being placed amonst  
the rest of those Illustrious persons,  
whom his hand has render'd immortal:

For

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For such are the French King, the Queens  
of Poland and Sweden; Cardinal *Mazarin*,  
whose Effigies he has graven no less then  
nine times to the life: The Duke of *Longue-*  
*ville*; D. of *Loullion*, *Mantua*, *Marishal*,  
*Thurene*; President *Jeannin*, *Molle*, *Telier*,  
*Ormeffon*, the *Archbishop* of *Tours*, Bishop  
of S. *Malo*: *L'Able Fouquet*, and divers o-  
thers of the long Robe: Alto Monsieur  
*Hesselin*, *Menage*, *Scuderi*, *Chaplain*, *Marol-*  
*les*, and the rest of the wits; in summe, al-  
most all the great persons of note in *France*.

But that we may conclude this Recen-  
sion with such as have most excell'd in  
this Art, and give the utmost Reputation  
it is capable of. *Jacques Callot*, a Gentleman  
of *Lorrain*, ( if ever any ) attain'd to its  
sublimity, and beyond which it seems not  
possible for humane industry to reach; es-  
pecially, for *Figures* in little; though he  
have likewise published some in great as  
boldly, and masterly perform'd as can pos-  
sibly be imagin'd: what a losse it has been  
to the *Virtuosi*, that he did not more delight  
in thole of a greater Volume; such as  
once he graved at *Florence*, do sufficient-  
ly testifie, and which likewise have exalt-  
ed his incomparable Talent to the supremest  
point: It might not seem requisite to  
mi-

minute the works which he has published; because they are so universally excellent, that a curious Person should have the whole Collection, (and be carefull that he be not impos'd upon by the copies which are frequently vended under his name; especially those which *Monsieur Bosse* has published, and which nearest approach him) were it not highly injurious to his merit, not to mention some of the Principal; Such are his *St. Paul, Ecce homo*; the *Demoniccured*, after *Andrea Boscoli*; a *Madona* after *Andrea del Sarto*; the four *Comedians*, all these of the larger Volumne, and some of them with the *Burine*. Also the passage of the *Israelites*: *St. Lukes Fair* dedicated to *Cosmo di Medices*, a most stupendious work consider'd in all its Circumstances, and encounters: so full of spirit and invention, that upon several attempts to do the like, it is said, he could never approach it; so much (it seems) he did in that piece exceed even himself.

This is also well Copied: the History of the *B. Virgin* in 14 leaves, the *Apostles* in great, the murder of the holy *Innocents*, an incomparable work, and almost exceeding our description, as to the smallness, life, perfection and multitude of Figures expres-

sed

sed in it. The story of the *Prodigal*: the life and death of our *Saviour* in 20 small Ovals very rarely perform'd. The Martyrdom of the *Apostles* in 16 leaves worthy of admiration: The passion of our *Saviour* in 7 larger cuts: St. *Anthonies temptation*, prodigious for the fancy and invention: St. *Mansuetus* raising a dead Prince, a Bishop preaching in a wood: Divers books of Landskips and sea pieces: Especially those admirable cuts of his in a book intituled *Trattato di terra Santa*, wherein most of the Religious Places of *Jerusalem*, Temples, Prospects &c. about the *Holy Land* are grav'd to the life by the hand of this excellent Master; The Book is very rare and never to be encountr'd amongst the collection of his Prints. The Duke of *Lorrains* Palace and Garden at *Nancy*: also another paper of a *Tournament* there, both of them most rare things: Military exercises; The miseries of war in 18 leaves very choice: The battail of *Theseim*, Combat at the *Barriere*, entrance of the great Duke with all the Scenes and representations at the Duke of *Florence's* nuptials: the *Catafalco* erected at the Emp. *Matthias's* death: the famous Seige at *Rochel* a very large print: also the night piece of the Cheats and Venches at play:

*Mas-*

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*Mascarades, Gobbi, Beggars, Gypsies, Balli and Dances, Fantasies, Capriccios, Jubilatio Triumphi B. Virginis*, which was it seems grav'd for a *Thesis*; and finally the *Cabaret*; or meeting of *Debauchees*, which (being the last plate that ever he grav'd) had not the *Aqua fortis* given it 'till after his decease: And thus we have in brief posted over the stupendious works of this inimitable Master, whose point and manner of etching was nothing inferior, nay sometimes even exceeded the most skilful *Burine*. But at length *sit pudor & finis*, I desist, and shall here conclude the recital of the French Chalcographers so many for their numbers, laborious in their works, and luxurious of their inventions, after we have done reason to Monsieur *Bosse*, who has made him self so well known by his most accurate imitation of *Callot*, besides the many rare things he has himself published. It were altogether unpardonable, that such as would accomplish themselves in *Etching*, should be destitute of his entire work; especially those of his latter manner perform'd in single and masterly strokes, without decussations and cross hatchings, in emulation of the Graver. Those *Vignets, Fleurons, capital letters, Patis, and Compartiments* made to a-

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dorn the Royal impressions at the *Loure* are worthy of celebration; because it is impossible for the neatest *Burine* to excell his points and *Eschoppes*; and for that it is to him that we have been chiefly obliged for a Treatise which we had prepared of the practical, and mechanical part of this Art of Chalcography, whereof I have already given accompt elsewhere: it is to the same Monsieur du *Bosse* that the world is beholden for his ingenuity in publishing many other rare and usefull Arts assistant to Architecture, *Dyalling, squaring of stones*, and encountering the difficulties of the Free-Mason, besides, those excellent Treatises of perspective, which from the dictates of Monsieur des Argues, he has so laudably communicated: This, and much more we owe to this honest Mans fame and particular friendship.

And lastly, the excellent *Chart-Grazers* may not be totally excluded of this Catalogue; because it is a particular address, and, of late, infinitely improv'd by the care of Tavernier, Saison, the Jesuit Briets, de la Rue, de Val, graven by Cordier, Riziers Perroni and others; not forgetting the most industrious Bleau of Amsterdam, who have published the *Atlas's*, and other pieces which celebrate their names to posterity, and

such an undertaking has the *Ingeneere Gomboust* perform'd in his *Ichnographical plan of Paris* lately set forth, being the result of near a five years continual labour of measuring, plotting, and observing, to render it the most accomplish'd, and testifie to what use, and perfection this noble Art is arriv'd: This we the more readily mention, that thereby we may stimulate and encourage the lovers of their Country, freely to contribute to the like attempt of the above mention'd Mr. *Hollar*, and enable him to proceed with what is now under his hand, for the honour of our imperial City.

And now it is certainly time that we should think of home a little, and celebrate likewise some of our own Country-men, who have worthily merited with their *Graver*. And although we may not yet boast of such multitudes by reason of the late unhappy differences, which have disturb'd the whole Nation, endeavouring to level *Princes*, and lay the *Meccenas's* of *This*, and all other *Arts* in the dust; yet had we a *Paine* for his *Ship*, some heads to the life, especially that of Dr. *Alabaster*, Sir Ben. *Rudyard*, and several other things; A *Cecil*, and a *Wright* little inferiour to any

we

we have enumerated for the excellency of their *Burines* and happy design; as at present we have Mr. *Faithorne*, Mr. *Barlow*, *Gaywood*, *Loggan* and others who have done excellently both with the *Graver*, and in *Aqua fortis*, especially in those birds and beasts which adorn the *Apologues of Asope* published by Mr. *Oglebie*; and of Mr. *Faithorne*, we have that *Christ* after *Raphael* from some excellent Master, as big as the life: a *Madona*, *Chr. Joseph* and a *Lamb* after *La Hyre* a very good painter; The *Effigies* of my Lord *Viscount Moriaunt*, Sir *W. Paston*, and his *Lady*, with several others after *Van dyke*, *Honiman*, &c.

*Lightfoot* hath a very curious *Graver*, and special talent for the neatness of his stroak, little inferiour to *wrex*; and has published two or three *Madonas* with much applause: Also *Glover* divers heads; as at present *J. Fellian* Disciple of Mr. *Faithorne*, who is a hopeful young man: Lastly, for *Medails* and *Intaglias* we have Mr. *Symonds*, *Rairlius*, *Restrick*, *Johnsin* and some others, whose works in that kind have hardly been exceeded in these later times; not omitting the industrious Mr. *Coker*, *Gery*, *Gething*, *Billingly*, &c. who in what they have published for *Letters* and *Flourishes* are comparable to any of those Masters

Masters whom we have so much celebrated amongst the *Italians* and *French* for *Calligraphy* and fair writing: We have likewise *Switzer* for cutting in *Wood*, the son of a Father who sufficiently discover'd his dexterity in the *Herbals* set forth by Mr. *Parkinson*, *Lobel*, and divers other works with due commendation, not to mention the rest, as yet unknown to us by their names, from whose industry we are yet to hope for excellent progresse.

We do therefore here make it our suite to them, as what would extreamly gratifie the curious, and *Virtuosi* universally, that they would endeavour to publish such excellent things as both His Majesty and divers of the Noblesse of this Nation have in their possession; and to which there is no ingenious person that will be deny'd access; since if there Collections were well engraven and dispers'd about the World, it would not only exceedingly advance their profit, and reputation; but bring them likewise into a good manner of *Designing*, which is the very life of this Art, and render our *Nation* famous abroad, for the many excellent things which it has once again (by the blessing of God, and the Genius of our most Illustrious Prince) recover'd;

cover'd; Especially, if joyned to this, such as exceed in the talent, would entertain us with more Landskips, and views of the Environs, Approches and Prospects of our nobly situated *Metropolis*, *Greenwich*, *W<sup>n</sup>eſſor* and other Parts upon the goodly *Tames*; and in which (as we said) Mr. *Hollar* has so worthily merited, and other Countries abound with, to the immense refreshment of the Curious, and Honour of the industrious Artist: and such we farther wish, might now and then be encourag'd to travail into the *Levantine* parts; *Indies* East and West; from whose hands we might hope to receive innumerable, and true *Designes* drawn after the life, of those surprising Landskips, memorable Places, Cities, Iles, Trees, Plants, Flowers, and Animals, &c. which are now so lamely, and so wretchedly presented, and obnubbed upon us by the Ignorant, and for want of abilities to reforme them.

And thus we have (as briefly as the subject would admit) finish'd what we had to offer concerning the original and Progress of this noble Art: Not, but that there may have been many excellent Masters omitted by us, whose names were worthy of Record; But because they did not occur,

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at the writing hereof, and that we have already introduc'd a competent, and sufficient number to give reputation to the Art, and verifie our Institution. For the rest, if we have somewhat exceeded the limits of a Chapter ( comparing it with those which did preceed ) it has not been without Prospect had to the benefit of such as will be glad of instruction how to direct their choice in collecting of what is curious, worthy their procuring, and as the *Italian* calls them, *di buon gusto*: For we are far from opining with those, who fly at all without judgement or election. In summe, it were to be wished, that all our good painters would enrich our collections with more of their Studies and Ordonances, and not despise the putting of their hands now and then to the Graver: We have given instances of great Masters who excell'd in both; and the Draught, if it be good, does sufficiently commute for the other defects, or what it may seem to want in the neatness, and accurate conducting of the *Hatches*; since by this means, we should be stored with many rare *Designes*, *Touches*, and *Inventions*, which for being only in *Crayone*, are casual, and more obnoxious to accidents; and can be communicated but

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to those few, who have the good fortune to obtain their Papers; and ( which is yet more rare ) the happinesse to understand, as well as to talk of them.

## CHAP. V.

of Drawing, and Design previous to the Art of Chalcography; and of the use of Pictures in Order to the Education of Children.

**A**S the Rules of Measure and Proportion have an universal influence upon all the Actions of our lives; it was a memorable, and noble saying of a great Person of our Nation, discoursing to us once concerning the dignity of Painting, and the arts which attend it: *That one who could not Design a little, would never make an honest man:* Thomas Earl of Arundel I. Mart. et F. G. land.

concerning the accomplishment of this Art) that to deliver it in a single word, he would say, DESIGNE; because it was the very Basis and Foundation, not only of this, but even of all those free and noble Sciences of *Fortification*, *Architecture*, *Perspective*, and whatsoever also pretended to any affinity with the *Mathematicks*, as really leading the Van, and perspective of them all.

But to treat Methodically of this, or as we have already enlarged in the History and Progress of *Chalcography*, and the surviving labours of the most renowned Masters, would require no lesse time and pains: It were indeed a noble, curious, and useful work, but almost impossible to accomplish; because the Original Drawings of the great Masters, being dispersed amongst the hands of the greatest Princes, and men of Science only, are preserved with jealousy, and esteem'd, as so many Jewels of greater value, than those of Pearles and Diamonds: For some of them being the very last workes, though but imperfect draughts of so Excellent Artists; they have for the most part been in greater esteem, than even those of larger bulke and more finished; as *Pliny* instances in the *Iris* of *Aristides*, the *Medea* of *Timomachus*, and some

some others; because (as he there speaks) such touches did even express the very thoughts and prime conception of the Workman, as well as the Lineaments which he presents us; and that there is a certain compassion in our Natures, which indears them to us, so as we cannot but love, and desire the hands which perished in the midst of such famous pieces: Add to this, their inimitable Antiquity, then which (according to *Quintilian*) nothing do's more recommend things to us, from a certain Authority which it universally carries with it; so as we seem to review what they did of old in this kind; as if (with *Liberius*) the Gods had imparted something of extraordinary to the Masters of the Ages past, which the nature of man is not now capable of attaining.

These difficulties therefore consider'd, it will not be required of us in this Chapter, which pretends to celebrate and promote the Art of *Drawing*, and *Designe*, only as it has relation, and is an absolute requisite to that of *Chalcography*, and to prescribe some directions and encouragements, which may prepare and fit the hand with a competent address therein.

Whether *Designe*, and *Drawing*, were the

the production of Chance or Excogitation, we determine not ; certain it is that practise and experience was its Nurse and proficient ; by some thus defin'd to be *A visible expression of the Hand resembling the conception of the mind* : By which Definition there are who distinguish it from Drawing both as to its Original, and Formality ; For Design ( say they ) is of things not yet appearing ; being but the picture of Ideas only ; whereas Drawing, relates more to Copies, and things already extant : In sum, as the Historian differs from the Poet, and Horace has well expressed it,

-----*Pictoribus atque Poetis  
Quidlibet audendi semper fuit aqua potestas.*

*Arte  
Poet.*

We could easily admit this Art to have been the most antient, and with *Philestratus*, Εὐφεύσατον τῆς φύσει, of kin even to Nature her self : But to take it some what lower, there goes a tradition, that some ingenuous Shepheard was the inventor of it, who espying the shadow of one of his sheep on the Ground ( interpos'd between him and the culminating, or declining sun ) did with the end of his crook, trace out the Profile upon the dust : and truly some such vulgar accident ( for chance has been a fruitful Mother) might first probably introduce

duce it ; however afterwards subtiliz'd upon and cultivated, till it at length arriv'd to that degree of excellency and esteem, which it has happily gained, and so long continu'd.

But to quit these nicer investigations, and proceed to some thing of use, as it concernes the Title of this chapter : The first and principal manner of Drawing is that with the pen ; the next with Crayons, whither black, white, red or any of the intermedial colours, upon paper either white or colour'd : We will not lay much concerning washing with the pencil, or rubbing in the shades with *Asills* and dry Compositions ; because it is not till our Disciple be a consummat *Artist*, that he can be edified with designes of this nature, and, after which, they are of excellent use and effect.

The pen is therfore both the first, and best instructive, and has then ( as all the other kinds ) attain'd its desired end, when it so deceives the eye by the Magic, and innocent *witch-craft* of lights and shades, that elevated, and solid bodies in Nature, may seem swelling, and to be embossed in *Plano*, by Art.

To arrive at this, you must first draw the exact lineaments, and proportion of the subject you would expresse in profile, *Contours*

tours and single lines only ; and afterwards, by more frequent, and tender hatches in the lighter places, strong, bold, or cross in the deeper.

By *Hatching* is understood a continual Series, or succession of many lines, shorter, or longer ; close, or more separate ; oblique, or direct, according as the work requires, to render it more, or lesse enlightened ; and is attain'd by practise with a swift, even and dextrous hand ; though sometimes also, by the help of the rule and compass ; every man being not an *Aelles* or *Pyrgetelles* to work without them. Now the best expedient to gain a mastery in this Address, will be to imitate such prints, and cuts, as are most celebrated for this perfection : Such (amongst plenty of others) are those of *Henry Goltzius* : The *Sadelers*, *Harman*, *Sanredam*, *Vosterman*, and above all, that rare book of *Jacomo Palma* graven by *Odoardo Fialetti* : Of the more Modern, the incomparable *Natalis*, *Nanteuil*, *Poilly*, *Cornel. Blomaert* ; These for the *Burin* : For *Etching*, *Callot*, *Morine* and *Bosse* ; especially in those his latter pieces, which have so nearly approach'd the *Graver*. After these, let our Learner design the several members of bodies a part, and then united,

with

with intire Figures and Stories, till he be able to compose something of his own, which may support the examination of qualified Judges. But the περιστολαια or first draughts of these ; would not be with too great curiosity, and the several minutiae that appear in many Coppies ; but with a certain free and judicious negligence, rather aiming at the *Original*, then paining of your self with overmuch exactness : for *nocere sepe nimiam diligentiam*, was an old observation ; and therefore the antient Painters (sayes *Philostriatus*) more esteem'd a certain true and liberal Draught, then the neatness of the Figure, as he expresses it in *Amphiaraus's Horse*, sweating after the conflict ; since Drawings and Designes are not to be like *Polycletus's Canon*, which took its several parts, from as many perfect bodies, by a studied, and most accurate Symmetric : It shall suffice that the prime conceptions of our Artist be perform'd with less constraint ; a coal or pensil of black-lead will serve the turn, reserving the stronger, and deeper touches for a second pass of the hand over your work ; and last of all, penning the Contours, and out lines with a more even and acute touch, neatly finishing the hatches with a resolute, constant and flowing hand ; especially, as it approaches to the fainter

fainter shadowes, terminating them in lost and misty extreams, and thwarted ( if you will counter-hatch ) at equal, and uniform intervals ( but not till the first be dry ) or, if with single stroaks ( which to us renders the most natural, and agreeable effects ) with full, deep hatches, and their due diminishings.

But it would haply be objected, that these accurate Designes of the pen, were never esteemed among the nobler parts of Drawing, as for the most part appearing to finnically, stiff and constrain'd : To this, we reply ; that the remark is not impertinent, as commonly we find by experience : But it has not proceeded from the least defect in the Instrument, but from that of the Artist, whose aptitude is not yet arriv'd to that perfection which is requisite, and does infallibly confirme, and dispose the hand to whatever it addresses ; affording so great a delight and satisfaction to some excellent Workmen, as that they never desir'd to advance further, then this Triumph of the pen, which has celebrated their names, and equaliz'd their renown with that of the most famous Painters : For such were (in this nature) the incomparable Drawings of *Don Giulio Clovio*,

*Albert*

*Albert Durer*, *Passarotto*, yea *Titian* himself, when the fansie took him : The foremention'd *Goltzius*, especially, for his *Diana* sleeping, drawn with a pen on a cloath prim'd in oyl, which was sometimes sold at *Amsterdam* for 200 pounds ; and that laborious, and most stupendious work of his, now part of his Majesties collection, where he has drawn with the pen upon an heightning of Oyl, a *Venus*, *Cupid*, *Satyr*, and some other figures, as big as the life it self, with a boldnes, and dexterity incomparable : and such are some things which we have seen done by *Signior Thomaso a Florentine* ; our ingenious friend *Mr. Vander Doufe* ( descended of that noble *Janus Doufa*, whose learning, and courage the great *Scaliger*, and *Grotius* have so worthily celebrated ) now in the Court of England. To thele we add *Rob. Nanteuil* at *Paris*, and of our own Country-men, those eight, or ten Drawings by the pen of *Francis*, and *John Cleyn*, two hopefull, ( but now desceased ) Brothers, after those great *Cartoons* of *Raphael*, containing the stories of the *Aets of the Apostles*, where in a fraternal emulation, they have done such work, as was never yet exceeded by mortal men, either of the former, or present Age ; and worthy

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they are of the honour, which his Majestie has done their memories, by having purchased these excellent things out of Germany, whither they had been transported, or, at least intended: There is likewise one Mr. Francis Carter (now in Italy) not to be forgotten amongst those whose pens deserve to be celebrated: But it is not here that we are to expatiate far on this particular, as designing a Chapter only, much less shall we have leasure to proceed to black, and white Chalke (as they call it) upon colour'd paper, in which those many incomparable, and Original Drawings of the old and great Masters are yet extant, wherein a middle Colour wrought upon two extremes, produces (on an instant) that wonderfull, and stupendious roundness, and exstanty, which the Pen is so long in doing, though, so infallible a guide to its well doing; that having once attain'd the command of that instrument, all other Drawings whatsoever, will seem most easie and delightfull: Neither shall it then be requisite to continue that exactness, since all Drawing is but as an Hand-maid and Attendant to what you would either Grave or paint.

But by this perfection and dexterity at first,

first, did even those renouned Masters, Julio, Parmegian, and sometimes Polyder, himself (not to insist on Rubens and Van-dyke) proceed, whose Drawings in this kind, when first they made their studies in Italy, were exceedingly curious, and finished; though in all their more recent, and maturer Designes, rather judicious then exact, because of that time which such minute finishings did usually take up; and, that when all is done, it is still but a Drawing, which indeed conduces to the making of profitable things, but is it self none.

Yet so highly necessary is this of Drawing to all who pretend to these noble, and refined Arts; that for the securing of this Foundation, and the promotion and encouragement of it, the greatest Princes of Europe, have erected Academies, furnished with all conveniences, for the exercise, and improvement of the Virtuosi: Such illustrious and noble Genius's were Cosimo di Medicis, Francis the First, Carlo Borromeo, and others, who built, or appointed for them, Stately Appartments even in their own Palaces, and under the same Roofe: procuring Models, and endowing them with Charters, Enfranchisements, and ample Honoraries; by which they attracted to

their Courts, and Countries most of the resolv'd, and extraordinary spirits in all the Arts and Sciences that were then celebrated throughout the World.

*Descrip.  
Reg. fa-  
paci  
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cent.*

Nor it seems has it been the sole glory of those illustrious Princes to cherish and enoble men of Art: the Greek and Roman of old had them in special veneration; but in none of their Courts, were men of Science carress'd to that degree, as in that we have read of the Emperours of Japors at present, who does not only entertain, and nobly accommodate them, but never stirs abroad without their company. These great men

sayes my \* Author ( meaning *Physitians, Painters, Sculptors, Musitians, &c.* quos proprio nomine appellant *Contubernium Caesaris* ) march before the King whither he go forth in Litter or on Horseback; and being elected of Persons of the greatest birth in his Dominions, they alwayes continue at his Court, richly appointed with fallaries; but otherwise, to bear no office whatsoever which may in the least importune them, *eo solum electi, ut Imperatori ad voluptatem & delectationem consortium praestent*, as being therefore only chosen, to recreate and divert the Prince with their excellent conversation: These being men of the rarest parts,

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and endowments in his Empire, have pre-eminence in all places next the King; then come the Guards in the reere, which consist of a more inferiour Nobility: Thus farr the *Historian*: We know not how this Instance may in these dayes be interpreted; but certainly the Courts of Princes were in former Ages, compos'd of men of the greatest virtue and talents above the rest, and such as possess'd something of extraordinary ( besides the wearing of fine cloaths, and making the *bone mine* ) to recommend them. We insist not on Sculptors, and painters only, especially, as such men are now for the most part Vitious, or else of poor and mechanick spirits; but as those Antient and Noble Genius's were heretofore accomplish'd; and such as of late were *Raphael, Durer, Leon Alberti, Da Vinci, Rubens*, and at present, *Cavalier Bernini, &c.* persons of most excellent endowments, and universally learned, which rendered their *Fautors* and *Protectors* famous, by leaving such marks of their admired Virtue, as did eternize their merits to after Ages.

Thus it was, that *Myron, Polycletus, Phydias, Lysippus* and others of the Antient, procured such lasting names by their divine labours: They wrought for Kings, great Cities and Noble Citi-

## Sculptura, or

zens: whereas others, on the contrary, (Men haply of no lesse industry and science) had little or no notice taken of them; because they received no such encouragements, were poor and neglected, which did utterly eclipse and suppreſſ their fame; ſuch as thoſe whereof *Vitruvius* does in the Preface to his third book make mention, where he ſpeaks of *Chiron* the Corinthian, *Hellas* of *Athens*, *Myagrus* of *Phocia*, *Pharax* the *Ephesian*, beſides *Aristomenes*, *Polyclites*, *Nichomachus*, and ſeveral others, who being excellent Masters and rarely endow'd, perish'd in obſcurity, and without any regard, from the unequal hand and diſtribution of fortune, and for want of being cheriſhed by Princes and great men: But to return;

In theſe places had they books of Drawings of all the old, and Renowned Masters, Rounds, Busts, Relievos and entire Figures, cast off from the best of the Antiq'ue Statues and Monuments, Greek and Roman; There was to be ſeen, the *Laocon*, *Cleopatra*, *Antinous*, *Flora*, *Hercules*, *Commodus*, *Venus*, *Meleager*, *Niobe*, &c. whercof the Originals are ſtill extant at Rome: There were likewife divers rare and excellent Statues, both of brass and marble; Modells and divers fragments of Bases, Columns, Capitals

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Capitals, Freezes, Corniſhes and other pieces moulded from the moſt authentique re-mains of the antient famous buildings, beſides a universal collection of Medaills, things Artificial and natural.

But to recover our Drawing again, as it concerneſ the Art of Chalcography, we have already mentioned ſuch of the moſt accompliſh'd Gravers, whose labours and works were propoſed for exemplars and imitation: Nor let the moſt ſupercilious painter deſpise what we have here alledged; or imagine it any diminution to his Art, that he now and then put his hand to the pen, and draw even after ſome of thoſe Masters we have ſo much celebra'ted: what *Andrea del Sarto* has taken out of the prints of *Albert Durer*, improving, and reducing them to his manner (not for want of invention, and plagiary like, as all that have any knowledge of his works can juſtifie) has no way eclipsed, but rather augmented his glory; as on the other ſide, that divine piece of his, the *Christus mortuus*, which he gave to be cut by *Augustino Venetiano*; The Triumphs, Vafis, and Anatomies of old *Roffo*, by whomloever engraved, and thoſe other things of his after *Domenico Barbieri*: *Paolo Peroneze* did much

much study the prints of *Durer*, and that incomparable painter *Antonio Vassalacci*, (call'd otherwise *Aliense*) made notable use of that his prodigious collection of *Stamps* of the most rare hands: not to recapitulate what were published by *Raphael* himself, and infinite others; by which they have sufficiently made appear, the value they attributed to this *Art*; by desiring (as much as in them lay) to render their works famous to posterity, by thus communicating them to the World, though many times, through the hands, but of very vulgar, and ordinary *Gravers*.

And here we should have put a period to this Essay, and the present chapter, as having abundantly vindicated the necessity and worthiness of *Designe* and *Drawing*, as it is previous, and introductory to the Art of *Chalcography*; had not one curiosity more prevented us; which because it so much concernes the conducting of *Hatches* and stroaks, whither with *pen*, *point*, or *Graver*; pretending (at least very ingeniously hinting) to a method, how by a constant, and regular certitude, one may express to the eye, the Sensation of the *Relievo*, or *extancie* of objects, be it by one, or more hatches, cross and counter,

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we think not impertinent here to relate, as briefly as the demonstration will permit.

The principal end of a *Graver* that would copy a Design, or piece compos'd of one, or more Objects, is, to render it correct both in relation to the *Draught*, *Contours* and other particularities, as to the Lights and shades on the Front, flying or turning, in bold, or faint touches; so as may best express the *Relievo*; in which *Gravers* have hitherto, for the most part, rather imitated one another, than improved, or refined upon Nature; some with more, some with fewer stroaks: having never yet found out a certain and uniforme guide to follow in this work; so as to carry their stroaks with assurance, as knowing where they are to determine, without manifestly offending the due rules of perspective.

If in truth Nakeds, and other polite Bodies were so formed, as that we might detect the course, and inclination of the *Threads*, *Fibers*, and *Grain*, so as we perceive it in *Stuff's*, *Cloth*, *Linnen* and other *Draperies*; nothing would appear more facile; for let them assume what phy they will, it does not at all concern

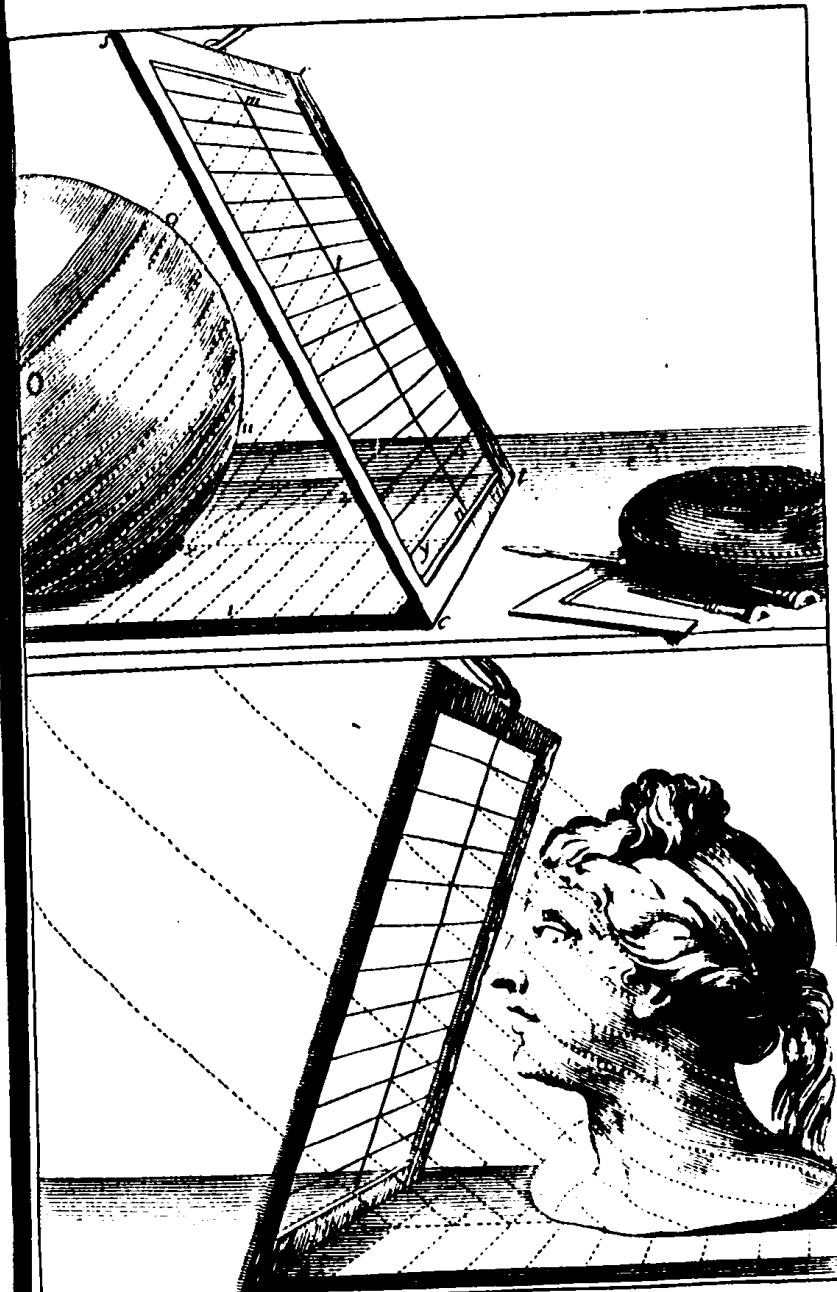
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the tissue, Tenor or range of the Threads and *Wales* (as they call them) which is easily imitated, both as to their inclinations, and distances from the point of sight.

But since we are much at a loss, and can perceive no such direction or clue in Nudities, and other smooth surfaces, it were haply worth the while, to find out some expedient which should assist the imagination in this affair, and that might encounter the difficulty upon other *terse* and *even* objects, by forming such strokes, and directors upon them in our Imagination; observing, that there are some parts in them commonly to be distinguished from the *Mass* in gross; for example, the *hairs* in men, *eyes*, *teeth*, *nails*, &c. that as one would conceive such lines, or hatches on those *Masses*, others may likewise be as well fanci'd upon those lesser, and more delicate members:

To effect this, the following *Iconisme* is thus explained.



Suppose, in the upmost Figure of this plate, the object (*O*) to be the representation in perspective of the portion of a *Bowle*, expos'd to the beams of the *Sun*; and the letters *c. s. r. t.* a Frame, or square of Wood barr'd and strung in even and straight lines, parallel *inter se*.

Then another Thread, *viz.* *m. n.* crossing them in perpendicular. The frame in the mean time suppos'd to incline towards the *Bowle*, *O.* 'twixt it, and the *Sun*, which represents to you all these threads projecting their shadowes upon the *Bowle*, and the surface where it is situate.

Suppose now the same upon the *Relievo* or *Mass* it self; it is evident, that these Threads, in whatever manner you interpose the said Frame 'twixt the *Bowle* and the *Sun*, that they will perpetually cast their shadowes parallel *inter se*, cutting it as it were, into several plains, uniforme, and parallel also.

You see likewise in this very Figure, that the oblique, and direct shades *o u x y* are caused by the *cathetus m t n*, and the pointed curved lines upon the *Bowle O*, *viz.* *o z n i z*, &c. are formed by the parallels which intersect the perpendicular.

But the same frame posited between the  
*Sun*

*Sun* and a *Head* in *Relievo* of white marble, or the like (as in the inferiour example) will not render the shadow of the threads alike upon all the parts parallel *inter se* (as in the former) though the same were suppos'd to be cut by like plain, and mutual Parallel's as was the *Bowle O*. However, so shall they appear, as to hint the tracing of parallel's on the *Relievo*, or assist the imagination of them there, and consequently, how to designe them upon objects made after the same *Ordonance* in perspective parallel, as one may conceive them upon the *Relievo* of an *Ordonance* in *Geometrical* parallel, *viz.* as in the Figure *O.* or to speak more distinctly, supposing them the same on the irregular, as one the regular.

Consider then upon the *Head*, the course of those imaginary parallel's in perspective, shaded with the pointed lines; and how the intercurrent hatches, which they comprehend, pursue the same course and tenor, or perspective parallelisme.

From these instances now, it will not be difficult how to apply the same upon all the sorts of bodies representable by *Graving*, and to comprehend in one's imagination, the concurrency and uniforme tenor of the particles, as we may so call them; Only, there

there is this particular to be observed, that seem to be the most certain expedient of the projection of the threads will not appear expressing by hatches, the Relievo of objects, pear alike perspicuous in the deep, and whether with the Pen, or Burine. And this shady parts of Relievos, as upon the illus<sup>t</sup>s the fence of a much larger discourse, which minated, being lost in the dark: But this Monsieur du Bosse has proposed, treating of is easily supplyed by the imagination, of the practise of Perspective upon irregular by holding a loose thread parallel to the surfaces, and we have thought fit to insert shaded, neer to the body of the Figure into this Chapter; not only because it is by which the course of the rest may be well new and pretty; but, for that (to us) it conceived. And this may serve to give appears to be of good use, and as may be great light to him that shall either grave in seen in some of the late heads graven by the Copper, or draw with the pen, for the incomparable Nanteuil, who had been the Symmetrically conducting of his hatches sole occasion of this ingenious consideration, determinatively, and with certitude, b about the time of our last being at Paris.

And indeed, that which is chiefly considerable and ingenious in this, is, that of their Perspective; since the shades of the lines (in the foremention'd example) which were upon the parts more, or lesse turn'd, appear to our eye accordingly, with more or less force, which renders clear a different effect, as to the swelling and extancies of the parts, then we find it in works where this method has not been observed; so as truly, this may seem

But if this (like the diligence of Mechanes, which Pliny affirme, none was able to understand but an Artist only) seem to be a disquisition more refin'd then useful; for that few of our Gravers work off from the Round, upon whichalone the observation is practicable; yet shall it be necessary to admonish, that shadowes over dark, too deep and suddain, are not commendable in these works, as seldom so appearing in the life; and therefore hatchings express'd by single stroaks, are ever the most graceful and natural; though of greater difficulty to execute; especially, being any

any wayes oblique ; because they will require to be made broader , and fuller in the middle, then either at their entrance or exit ; an addresse much more easie with the Burin, and the Pen, then with the point. Though Monsieur Bosse's invention of the Eschoppe, does render the making of this Sulcus, much more facile : But to attain this Masterly, and with assurance of hand, our Workmen may do well to imitate the Gravings of the Sadelers, Villamena, Sarameburg, Gaultier ; but especially Claudius Mellan, Natalis, Poisly, Nanteuil, Cornelius Blomar , H. Gaultzius : And for the Etchers in Aqua Fortis, Callot, and Du Bosse in some of their last cuts, especially ; Though even the counter hatchings also, coming tenderly off, and well conducted, ( so as 'tis to be seen in some of the prints of M. Antonio's, C. Cort. Aug. Carracio and other Masters ) render both an admirable and stupendious effect : For it is in this well placing of white and black, wherein all this Art, and even that of painting does consist : Thus Aglaphontes us'd but one Colour, no more did Nitia the Athenian Painter ; and it was this Relievo also for which the famous Zeuxis became so renown'd : not to insist on Heredices the Corinthian

rinthian, and Thelophanes the Sicyonian, who were both of them but Monochromists ; and, 'till Cleophaes came amongst them, no dissemblers, as owning no other Colours but those eminent Contraries ; that is, the lights and the shades, in the true managing whereof, so many wonders are to be produc'd by this Art, and even a certain splendor, and beauty in the touches of the Burin, so as the very Union and colouring it self may be conceiv'd without any force upon the imagination, as we have before observed in these excellent Gravings of Natalis, Rousset, and Poisly, after Bourdon, and in what Greuter , Blomart , and some others have done after Monsieur Poussin, Guido Rhene, Cortoon, &c.

But here by the way, let no man think we mean by this Coloree ( as they term it ) in Drawing and Graving, such a position of the Hatches as the Chevalier Wolson has invented , and Pietro Santo the Jesuite <sup>d' honur.</sup> <sup>Tesse a Gentil.</sup> has follow'd, to distinguish their Blazons by : But a certain admirable effect, emerging from the former union of Lights, and shadowes ; such as the Antients would expresse by Tonus, or the Pythagoreans in their Proportions, and imitated in this Art , where the shades of the Hatches intend , and

and remit to the best resemblance of painting, the Commissures of the light and dark parts, imperceptibly united, or at least so sweetly conducted, as that the alteration could no more certainly be defin'd, than the *Semitons*, or *Harmoge* in music, which though indeed differing; yet it is so gentle, and so agreeable, as even ravishes our senses, by a secret kind of charme not to be expressed in words, or discerned by the ignorant. And this it is, which has rendred it so difficult to copy after *Designes* and *Painting*; and to give the true heightnings, where there are no hatchings to express them, unless he, that Copies, Design perfectly himself, and possess more then the ordinary talent and judgement of *Gravers*, or can himself manage the Pencil. But to return to *Prints* again, we are to understand, that what the Artists do many times call excellent, does not alwayes signify to the advantage of the *Graver*; but more frequently, the *Design*, consisting in the lineaments, proportion and ordonance, if these be well, and masterly perform'd, and for which we have so recommended the practise of this Art to our English Painters in chap. IV. Though, to speak of an accomplish'd piece indeed,

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it is the result of integrall causes only, and where they universally encounter.

We do farther add, that for this reason, copies are in *Prints* much more easily detected, then in *paintings*, and by consequence, more facile also to imitate, as using all one kind of Instrument, and fewer wayes of expression: But if there be a difficulty in it, those which are *Etched* in A. F. make it most conspicuous; both because the nature of the plates, and quality of the *Waters*, and their operations, may sometimes fall out to be so very unlike: But, to discern an *Original print* from a *Copy print* (not to speak of such plates as have been retouch'd, and therefore of little value), is a knack very easily attain'd; because 'tis almost impossible to imitate every *hatch*, and to make the stroaks of exact and equal dimensions, where every the least defect, or flaw in the Copper it self, is sufficient to detect and betray the Imposture, as in that little *Descent from the cross* of *Hanibal Carraccio* (already mention'd) is perspicuous, and which it were absolutely impossible to counterfeit. In the mean time, such as are profound, and well knowing, do establish their Judgments upon other particulars of the Art, and the very handling it self. K Lastly

Lastly, that A.F. gives a tenderness to *Landscape*, *Trees* and *Buildings* superior to that of the *Burine* ( though that exceed infinitely in Figures ) may be seen in that of *Israels* view of the *Louvre* before recited, and in some other works where there is an industrious and studied mixture, as in that second manner of *Vossterman's* which did so much please *Rubens* and *Vandyke*, even in the Portraits which that excellent *Graver* published after those great mens paintings.

It was in the former Chapter that we made rehearsal of the most renowned *Gravers* and their works ; not that we had no more to add to that number ; but because we woul'd not mingle these illustrious names and qualities there, which we purposely reserved for the crown of this discourse ; we did therefore forbear to mention what his Highness *Prince Ruperts* own hands have contributed to the dignity of that Art ; performing things in *Graving* ( of which some enrich our collection ) comparable to the greatest Masters ; such a spirit and address there appears in all that he touches, and especially in that of the *Mezzo Tinto*, of which we shall speak hereafter more at large, having first enumerated those

those incomparable gravings of that his new, and inimitable *Style*, in both the great, and little *decollations* of *St. John Baptist*, the *Soldier holding a Spear and leaning his hand on a Shield*, the two *Mary Magdalens*, the *Old-mans head*, that of *Titian*, &c. after the same *Titian*, *Georgioon* and others. We have also seen a plate Etched by the present *French King*, and other great persons ; the Right Honourable the *Earl of Sandwich* sometimes ( as we are told ) diverting himself with the *Burine*, and herein imitating those Antient and renown'd *Heros*, whose names are loud in the Trumpet of Fame, for their skill, and particular affection to these Arts : For such of old, were *Lucius Manilius*, and *Fabius*, *Noble Romans* : *Pacuvius* the *Tragick Poet* nephew to *Ennius* ; *Socrates* the wisest of men, and *Plato* himself. *Metrodorus*, and *Pyrrhus* the *Philosopher* did both design and paint ; and so did *Valentinian*, *Adrian* and *Severus*, *Empp* : so as the great *Paulus Emilius*, esteem'd it of such high importance, that he would needs have his son to be instructed in it, as in one of the most worthy and excellent accomplishments belonging to a Prince. For the Art of graving *Quintilian* likewise celebrates *Euphranor*, a Polite and rarely

rarely endow'd person ; and *Pliny* in that Chapter where he treats of the same Art, observes, that there was never any one famous in it ; but who was by birth or education a Gentleman : therefore *He*, and *Galen* in their recension of the *Liberal Arts*, mention that of *Graving* in particular amongst the most permanent ; and in the same Catalogue numbers it with *Rhetorick*, *Geometry*, *Logic*, *Astronomie*, yea *Grammar* it self ; because there is in these Arts say they, more of fancy, and invention, than strength of hand ; more of the Spirit, than of the Body. Hence *Aristotle* informs us that the *Grecians* did universally institute their Children in the Art of painting and Drawing, for an *Oeconomique* reason, there signified, as well as to produce proportions in the Mind : *Varro* makes it part of the *Ladies Education* that they might the better skill in the works of Embroidery, &c. and for this cause is his Daughter *Martia* celebrated amongst those of her fair Sex : We have already mention'd the Learned *Anna Schurman* ; but the Princess *Louise* has done wonders of this kind, and is famous throughout *Europe* for the many pieces which enrich our Cabinets, examples sufficient to vindicate its dignity, and the

the value that has been set upon it ; since both *Emperours*, *Kings* and *Philosophers*, the great and the wise, have not disdained to cultivate, and cherish this honourable quality ; of old so nobly reputed, that amongst the *Greeks*, a *Slave* might not be taught it : How passionately does *Pereskius*, that admirable and universal Genius deplore his want of dexterity in this Art ! *Baptista Alberti*, *Aldini*, *Pomponius Guaricus*, *Durer*, and *Rubens* were politely learned and knowing men ; and it is hardly to be imagin'd of how great use, and conducible, a competent address in this Art of *Drawing* and *Designing* is to the several advantages which occur ; and especially, to the more Noble *Mathematical Sciences*, as we have already instanc'd in the *Lunar* works of *Hevelius*, and are no less obliged to celebrate some of our own Country-men famous for their dexterity in this incomparable Art ; such was that *Blagrave*, who himself cut those *Diagramms* in his *Mathematical Jewel* ; and such at present, is that rare and early prodigy of universal science, Dr. *Chr. Wren*, our worthy and accomplish'd friend. For, if the study of *Eloquence* and *Rhetorick* were cultivated by the greatest *Genius's* and *Heroic* persons

which the World has produc'd ; and that by the suffrage of the most knowing, to be a perfect *Orator*, a man ought to be universally instructed ; a quality so becoming and usefull, should never be neglected.

*Quintil.*

*inst. 1. 2.*

*De Orat.*

*i.*

*Omnium enim Artium peritus erit Orator, si de Omnibus ei dicendum est :* He that would speak well upon all subjects, should be ignorant of none : It was *Cicero* that taught *Quintilian* the importance of it, where he tells us, that in his opinion, no man could pretend to be *Omni laude cumulatus Orator*, a perfect and accomplish'd *Orator* indeed, *nisi erit omnium reram magnarum atque Artium scientiam consecutus*. It is the sentence of that great Man, and therefore to be embraced by us, especially on this occasion ; because it was immediately after he had expressly instanc'd in *Cælatura & Sculptura*, that of cutting and Engraving : for it is worth the observation, that the Ages which did most excell in *Eloquence*, did also flourish most in these *Arts*, as in the time of *Demosthenes* and the same *Cicero* ; and as they appear'd, so they commonly vanish'd together ; and this remark is universal.

But now for close of all, and to verifie the admirable use which may be deriv'd from

from this incomparable Art above the rest, let us hear what the learned *Abbot of Villeloin, Monsieur de Marolles* has left upon Record in the *Mémoires* of his own life, *Anno 1644*. after he had made a very handsome discourse ( which we recommend to all good *Roman Catholiques* ) concerning *Images*, upon occasion of a superstitious frequenting of a certain renowned *Shrine*, pretended to have done Miracles at *Paris*, but was detected to be an imposture : The passage is thus,

*Dieu m'a fait la grace, &c.*

I am ( saith he ) greatly obliged to *God*, that though I have ever had a singular affection to *Images*, I was never in my life superstitious ; I have yet made a collection so prodigious, that they amount to no less then *seventy thousand* ( he adds afterwards ten thousand more ) but they are all *Copper-cuts* and engravings of all sorts of Subjects imaginable. I began to be addicted to this kind of Curiosity but since the year 1641 ; but have so cherish'd the humour, that I may truly affirm, without the least exaggeration, that I have some prints of all the *Masters* that are any

ny where to be found, as well *Gravers*, as *Designers* and *Inventors*, to the number of above four hundred; And these are ranged in books of *Charts*, and *Mapps*, *Calligraphy*, *Architecture*, *Fortification*, *Tactics*, *Sieges*, *Circumvallations*, *Battals*, *Single-Combats*, *Naval Fights*, *Maritime Pieces*, *Landskips*, *Townes*, *Castles*, *Seas*, *Rivers*, *Fountains*, *Vasas*, *Gardning*, *Flowers*, *Ruines*, *Perspective*, *Clocks*, *Watches*, *Machines*, *Goldsmiths Works*, for *Joyuers*, and *Workers* in *Iron*, *Copper*, *Embroydering*, *Laces*, *Grotesque*, *Animals*, *Habits* of several Countries, *Anatomies*, *Portraictures*, *Cartouches* and *Compartiments*, *Antiques*, *Bas-relieu's*, *Statues*, *Cataphalcos*, *Tombs*, *Epitaphs*, *Funeral pomps*, *Entries*, *Cavalcados*, *Devises*, *Medailles*, *Emblems*, *Ships*, *Cabinet pieces*, *Trees*, *Fruits*, *Stones*, *Dances*, *Comedies*, *Bacchanalias*, *Huntings*, *Armories*, *Tournaments*, *Massacres*, *Executions*, *Torments*, *Sports*, *Heroic and Moral Fables*, *Histories*, *Lives* of *Saints*, and *Martyrs*, *pieces* of the *Bible*, *Religious Orders*, *Theses*, and above ten thousand *Portraict's* of renowned *Persons*, without counting (amongst these) above sixscore *Volums* of *Masters* whose names he there enumerates Alphabetically. This Curiosity (sayes he) I affected

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from my youth; but did not much cultivate till of late years, preferring it even before paintings themselves (for which yet I have infinite esteem) not only for that they are more proportionable to my purse; but because they better become our *Libraries*: so that had we a dozen only, that were curious of these Collections in *France*; especially amongst persons of condition (such as *Monsieur de l'Orme*, the late *Monsieur de la Mechinier*, &c.) *Taille-Douces* would come to be extraordinary rarities; and the *Works* of *Lucas*, *Durer*, *Marke Antony*, and the *Polite Masters* which are now sold at four, or five hundred *Crownes* a piece, would be then valu'd at three times as much; a thing incredible, did not experience convince us of it; those who are touch'd with this kind of affection, hardly ever abandoning it, so full of charmes, variety and instruction it is. Truly, me thinks, that all *Princes* especially, and great *Men* should be stored with these works, preferable to a *World* of other trifling Collections, and less fruitfull; as comprehending so many considerable, remarkable things, and notices of almost all sorts of subjects imaginable. Thus far the Learned *Abbot*.  
But

*Aristot.* But it leads us yet farther, when we seriously reflect, how capable this *Art* is above all other whatsoever, to insinuate all sorts of *Notions* and things into *Children*, and be made an *Instrument* of *Education* superior to all those *Abstracted termes*, and *secondary intentions* wherewitch *Masters* commonly torment and weary their tender and weak Capacities: And this we have discover'd by much experience, and could here produce examples beyond beliefe in a Child at present not six years old, who does both know, and perfectly comprehend, such things and Actions as hardly any at sixteen, some at twenty have yet attained, who pursue the common Method of our *Grammar Schooles*, without these aids, and advantages: For, since *Nihil est in Intellectu, quod non prius fuit in sensu*; and, that as the *Poet* had well observ'd.

*Horat.* *Segnius irritant animos demissa per Aurem  
Quam que sunt Oculis subiecta fidelibus---*

What can there be more likely to informe and delight them, *dum animus majora non capit*, then the pictures and representations of those things, which they are

are to learn? We did mention before the *Hieroglyphical Grammar* published by Dr. *Couveyz*, and it is well known, how *Eilhardus Lutinus* in an *Epistle* to the *Duke of Stetin*, has celebrated and contriv'd an *Institution* of youth by this *Art*: Such as was also the *Design* of that *Prodigie* of a Man, *La Martelay*, who had already collected and digested such a choice number of *cuts*, and so universall, as by which he more then pretended ( for he really effected it ) to teach all the *sciences* by them alone, and that with as much certitude, and infinite more expedition, then by the most accurate method that was ever yet produced: What a *specimen* of this *Jo. Amos Comenius* in his *Oribis sensualium pictus* gives us in a *Nomenclator* of all the Fundamental things and Actions of Men in the whole World, is publick, and I do boldly affirm it to be a piece of such excellent use, as that the like was never extant; however it comes not yet to be perceived: A thousand pitties it is, that in the Edition published by Mr. *Hoole*, the *cuts* were so wretchedly engraven: I do therefore heartily wish that this might excite some gallant and publick minded person, to augment and pro-

proceed farther upon that most usefull design, which yet comes greatly short of the perfection it is capable of, were some additions made, and the prints reformed and improved to the utmost, by the skillfull hand of some rare Artist. In the meane time, what a Treasury of excellent things might by this expedient be conveyed, and impressed into the *waxen Tables* and Imaginations of children; seeing there is nothing more preposterous, then to force those things into the *Eare*, which are *visible*, and the proper objects of the eye, For *picture*, is a kind of *Universal Language*, how diverse soever the tongues and vocal expressions of the several Nations which speak them may appear; *Solet enim pictura tacens loqui, maximeque professe*, as *Nazianzen* has it.

So as if ever, by this is that long sought for Art most likely to be accomplish'd: Nor can any words whatever hope to reach those descriptions, which in a numberlesse sort of things, Picture do's immediately, and as it were at one glance, interpret to the meanest of capacities: For instance, in our *Herbals*, books of *Insects*, *Birds*, *Beasts*, *Fishes*, *Buildings*, *Monuments*, and the rest which make up the *Cycle* of the Learned *Abbot*; some of them haply never seen before,

fore, or so much as heard of, as *Aelian* does upon occasion ingenuously acknowledge. And what do we find more in request amongst the Antient, then the Images of their *Heros* and Illustrious predecessors? such as *Atticus*, and *Marcus Varro* collected; all which consider'd, we do not doubt to affirm, that by the application of this *Art* alone, not only *Children*; but even *Strippings* well advanc'd in *Age*, might receive incredible advantages, preparatory to their entrance into the *Schoole Intellectual*, by an *Universal*, and choice Collection of prints and cuts well design'd, engraven and dispos'd, much after the manner and method of the above nam'd *Villebois*, which should contain, as it were, a kind of *Encyclopaedia* of all intelligible, and memorable things that either are, or have ever been *in rerum Natura*. It is not to be conceived of what advantage this would prove for the Institution of *Princes* and *Noble Persons*, who are not to be treated with the ruder difficulties of the vulgar *Grammar Schools* only, and abstruser Notions of things in the rest of the sciences, without these Auxiliaries; but to be allur'd, and courted into knowledge, and the love of it by all such subtilties and helps as may best represent it to them in *Picture*, *No-menclator*,

menclator, and the most pleasing descriptiōn: But whither it advance to that pre-  
sons of *sensual Objects*, which naturally slide negative; this we read of for certain, (as to  
into their fluid, and tender apprehensions, our pretence for the *Education of Children*)  
speedily possessing their memories, and with infinite delight, preparing them for  
the more profound and solid studies.

Seneca indeed seems to refuse the *Graphica* sciences those advantages which others of the Philosophers have given to them amongst the most *Liberal*, as reckoning them somewhat too voluptuary for his *Stoical* humour: yet did Socrates learn this very Art of Carving of his Father; *Diongens* drew the picture of *Plato*; and the Orator *Messalla* commends it most highly: But what more concerns our present instance, is, that it was by the approbation of the great *Augustus* himself, that *Q. Podius* the *Mute* should be diligently taught it: We could tell you of a person of good Birth in *England*, who (labouring under the same imperfection) does express many of his conceptions by this Art of *Drawing* and *Designing*: And if (as 'tis observ'd) it furnish us with *Maximes* to discern of general Defects and Vices, especially, in what relates to the proportions of humane bodies, it is certainly not to be esteem'd so inconsiderable as by many it is. *Polygnotus* could express the *Passions*, and *Aristides* the very interiour motions of the soul, if we will believe what is recordēd:

But whether it advance to that pre-  
sons of *sensual Objects*, which naturally slide negative; this we read of for certain, (as to  
into their fluid, and tender apprehensions, our pretence for the *Education of Children*)  
that when *L. Paulus* demanded of the our'd *Athenians* a *Philosopher* to instruct his  
little ones, they prefer'd one *Metrodorus* an excellent Painter before any of the rest:  
What *Quintilian* says of *Euphranor* is suffi-  
ciently known; and if some great Princes  
have not disdain'd to take the *Pircil* in the  
same hand in which they sway'd the *Scepter*  
and the *Sword*; and that the knowledge of  
this divine Art was usefull even to the pre-  
servation of the life of an Emperor (for such  
was that *Constantinus Porphyrogenitus*) it is  
not without examples sufficient to sup-  
port the dignity of these Arts, that we have  
with so much zeal, recommended them to  
Princes and Illustrious Persons.

And now we have but one thing more to add before we conclude this Chapter, and it is for caution to those who shall make these Collections for curiosity and ornament only; That where we ha ve said all that we can of *This*, or any other particular *Art*, which may recommend it to the favour, and endearment of great persons; our intention is nor, that it should so far engage them in its pursuit, as to take from the nobler parts of life, for which there are more sublīme and worthy

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worthy objects ; but, that with this (as with the rest which are commendable, innocent and excellent Company) they would fill up all such spaces, and opportunities, as too often lye open, expose and betray them to mean compliances, and lesse significant diversions : For these was *Aratus* a great Collector, nor les knowing in the judgement of Pictures ; so was *Vindex* and many others.

*Sta:im  
Vind.  
Herc. E-  
pitrapex.*

--- *Namque hæc quoties Chelyn exuit ille  
Desidia est, hic Aoniis amor avocat antris.*

He allowes himself these relaxations only when he is tyred with the more weighty affairs and concernments : Finally, that they would universally contend to do some great thing, as who should most merit of the Sciences, by setting their hands to the promotion of experimental, & usefull knowledge, for the universal benefit, & good of Mankind.

This, this alone, would render them deservedly honorable indeed ; and add a lustre to their Memories, beyond that of their *Painted Titles*, which (without some solid Virtue) render but their defects the more conspicuous to those who know how to make a right estimate of things, and, by whose *Tongues*, and *Pens* only, their *Trophies* and *Elogies* can ever hope to surmount, and out-last the vicissitudes of fortune.

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## CHAP. VI.

of the new way of Engraving, or Mezzo Tinto, Invented, and communicated by his Highnesse Prince R U P E R T, Count Palatine of Rhyne, &c.

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WE have already advertis'd the Reader in one of our *Præliminaries*, why we did omit what had been by us prepar'd for the Accomplishment of the more Mechanical part of the *Chalcographical Art*: But it was not out of the least Design to abuse him in the Title at the Frontispiece of this *History*; since we believed he would most readily commute for the defect of a *Mystery* so vulgar, to be gratified with another altogether Rare, Extraordinary, Universally approv'd of, admired by all which have consider'd the effects of it, and, which (as yet) has by none been ever published.

Nor may I without extraordinary ingratitude, conceal that Illustrious Name which did communicate it to me; nor the obligation which the Curious have to that heroic

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## Sculptura, or

heroic Person who was pleas'd to impart it to the world, though by so incompetent, and unworthy an instrument.

It would appear a *Paradox* to discourse to you of a *Graving* without a *Graver*, *Burin*, *Point*, or *Aqua Fortis*; and yet is This perform'd without the assistance of either: That what gives our most perite and dextrous *Artists* the greatest trouble, and is longest finishing ( for such are the *batches*, and deepest shadowes in plates) should be here the least considerable, and the most expeditious; That, on the contrary, the Lights should be in this the most Laborious, and yet perform'd with the greatest facility: That what appears to be effected with so little Curiosity, should yet so accurately resemble what is generally esteem'd the very greatest; viz. that a print should emulate even the best of Drawings, *Chiara e Scuro*, or ( as the Italians term it ) pieces of the *Mezzo Tinto*, so as nothing either of *Vago da Carpi*, or any of those other Masters who pursu'd his attempt, and whose works we have already celebrated, have exceeded, or indeed approach'd; especially, for that of *Portraits*, *Figures*, tender *Landskips*, and *History*, &c. to which it seems most appropriate, and applicable. This

This Obligation then we have to his Highness PRINCE RUPERT, Count palatine of Rhyne, &c. who has been pleas'd to cause the Instruments to be expressly fitted, to shew me with his own hands, how to manage, and conduct them on the plate, that it might produce the effects I have so much magnified, and am here ready to shew the World, in a piece of his own Illustrious touching, which he was pleas'd to honour this work withall, not as a Venal addition to the price of the Book ( though for which alone it is most valuable ) but a particular grace, as a Specimen of what we have alledged, and to adorn this present Chapter.

It is likewise to be acknowledged, that his Highness did indulge me the Liberty of publishing the whole manner, and address of this new way of Engraving with a freedom perfectly generous, and obliging: But, when I had well consider'd it ( so much having been already expressed, which may suffice to give the hint to all ingenious Persons how it is to be perform'd ) I did not think it necessary that an Art so curious, and ( as yet ) so little vulgar ( and which indeed does not succeed where the workman is not an accomplished Designer, and

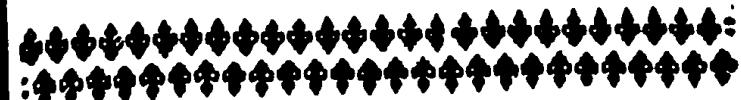
and has a competent talent in painting likewise ) was to be prostituted at so cheap a rate, as the more naked describing of it here, would too soon have expos'd it to.

Upon these considerations then it is, that we leave it thus *Ænigmatical*; and yet that this may appear no dissingenuous *Rodomontade* in me, or invidious excuse, I profess my self to be always most ready (*sub sigillo*, and by his *Highness's* permission) to gratifie any *curious*, and worthy Person, with as full, and perfect a *Demonstration* of the entire *Art*, as my talent, and addresse will reach to; if what I am now præparing to be reserv'd in the *Archives* of the ROYAL SOCIETY concerning it, be not sufficiently instructive.

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*FINIS.*

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## A N ADVERTISEMENT

**T**Here is a Treatise of Monsieur du Bosses in French, concerning Etching in Aqua Fortis, Construction of the Rolling Press, &c. which (with some improvement of the Method) I did long since interpret, and deliver to the Royal Society, in obedience to their Commands: It was my intention to have added it to this History of mine, as what would have render'd it a more accomplish'd Piece; but, understanding it to be also the design of Mr. Fairthorn, who had (it seems) translated the first part of it, and is himself

himself by Profession a Graver, and  
an excellent Artist; that I might  
neither anticipate the Worlds ex-  
spectation, nor the Workmans  
pains, to their prejudice, I desisted  
from printing my Copy, and sub-  
joyning it to this discourse. In the  
mean time, it is to be acknowledg-  
ed, that the Author thereof, has  
discover'd his skill so honestly, and  
intirely, that there seems nothing  
more desirable, as to that particu-  
lar: And I could wish with all my  
heart, that more of our Workmen,  
would (in imitation of his laud-  
able example) impart to us what  
they know of their several Trades,  
and Manufactures, with as much  
Candor and integrity as Monsieur  
Boss has done. For what could so  
much conduce to their profit and  
Emolument? when their several  
Mysteries being subjected to the

most

most accurate Inspection and Exa-  
men of the more polite, and enqui-  
ring Spirits, they should return to  
their Authors again so greatly re-  
fin'd and improved, and when  
(through this means also) PHI-  
LOSOPHY her self, might hope to  
attain so considerable a progress to-  
wards her ultimate Perfection.

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